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ABSTRACT

Designed primarily for English faculty at two-year colleges in California, "Inside English" includes articles on instructional innovations in teaching literature, composition, and remedial writing, and on major curricular, administrative, and employment issues of concern to teachers in the field. The four issues of volume 14 contain the following feature articles: (1) "The Teaching of Freshman Composition: A Literature-Based Composition Class," by Lloyd Thomas; (2) "Rhetoric a la Mode: Rhetorical Modes and the Five Paragraph Essay," by Marianne Boretz; (3) "Journalism as an English Equivalency: An Argument," by Susan Cornner; (4) "Using Popular Culture as an Adjunct to Teaching Composition," by Clifton Snider; (5) "Interrelating Skills and Integrating the Curriculum: A Reading/Writing/ESL Program," by Joann Carter-Wells; (6) "The Teacher's Role in a Creative Writing Class," by Kay Haugaard; (7) "The Reading-Writing Connection: Pedagogy and Practice," by Peter Elias Sotiriou; (8) "Confessions of a Freeway Flyer: A Part-Timer's Lament," by Gary Zacharias; (9) "One Part-Timer's New Semester Resolutions," by Christine Tchalakian; (10) "Back to the Classics: Using World Literature in a Freshman Writing Course," by Gary Seigel; (11) "Writing Across the Curriculum: The Crossover Program at Orange Coast College," by Judith B. Salzinski; (12) "Bridging Two Worlds: Community College & University Freshman English," by Marjorie Ford; and (13) "Freshman Composition: Crime as Content," by Stephen de France. (EJV)

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inside english

Journal of the English Council of California Two-Year Colleges
October 1986, December 1986, March 1987, and May 1987

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ENGLISH COUNCIL OF CALIFORNIA TWO-YEAR COLLEGES — ECCTYC

inside english

Vol. XIV, No. 1 | Journal of the English Council of California Two-Year Colleges | October 1986

INSIDE

inside english

ECCTYC

Looks at teaching Freshman Comp

Should journalism be a freshman comp equivalency? One instructor of both English and journalism believes that it should because it teaches the values of clear, cogent writing—perhaps even more effectively than does freshman comp. Page 3

Popular music and current films can lead students into writing. One instructor demonstrates how he uses popular culture to enhance the teaching of composition. Page 4

The editor of *inside english* has an important message for all *i.e.*'s readers. Page 2

Having worked on a behaviorist text about teaching the disabled how to adapt by using communication methods, this editor applied the behaviorist approach to teaching her daughter to adapt to doing the dishes. Page 8

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THE TEACHING OF FRESHMAN COMPOSITION

A Literature-Based Composition Class

by LLOYD THOMAS
LA Mission College/UCLA

Many English teachers might blush to admit it, but based on our current classroom practice, we ought to be calling ourselves journalism teachers. Although most of us got our degrees by studying literature, we earn our salaries by helping students learn how to write accurate, organized expository prose. In pursuing this noble aim, however, we've betrayed our literary heritage and sold our students' imaginations into slavery. Wishing to provide our students with the best models for exposition and analysis, we order textbook anthologies which collect solid, serviceable examples of prose composition, whether organized according to modes or themes. Naturally enough, we assume that our students will, either consciously—through classroom writing, conference, discussion, peer evaluation, and frequent opportunities to re-write—or unconsciously—through assigned readings of good prose examples—assimilate and master the rules and conventions, and perhaps a bit of the joy, of academic writing. In doing this we are neglecting the exciting stories and dramatic poems

ABCD
When I get a little money,
I buy books; if any is left,
I buy food & clothes. DESIDERIUS ERASMUS
&XYZ

that first inspired us to love writing and reading and to become English teachers. In fact, we've deliberately restricted the content of our composition courses to topical, relevant articles culled from periodical journals. In effect, we've become journalism teachers.

If literature does appear in our anthologies, it is a mere decoration, a reward tucked into an otherwise non-fiction, decidedly non-poetic, certainly non-dramatic chapter. When writers such as Mark Twain, George Orwell, Virginia Woolf, and Anne Dillard do sneak into our textbooks, they are the exception rather than the rule. Even more disappointing, these authors are usually represented by their journalism, not by their stories, plays, or poems.

In exclusively concentrating on prose exposition, however, we have exiled our students from the real joys and power of language. Of course, literature doesn't rationally discuss or analyze social or personal dilemmas and delights; instead, literature recreates—holds an artistic mirror up to—the pleasures and pains of human experience. It brings intensity to the classroom, giving students a powerful vicarious experience to which they can react and compare their own lives. Attempting to understand their

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Rhetoric a la Mode: Rhetorical Modes and the Five Paragraph Essay

by MARIANNE BORETZ
Los Angeles City College

A teacher once called me to report her absence. She asked me to give the class an assignment. "They are to write," she said, "a comparison/contrast paper. We've been studying comparison/contrast for the last two weeks," she said cheerfully.

"What are they supposed to compare and contrast?" I asked.

"Oh, anything," she said. "They can write about anything they like, just so long as they compare and contrast it."

Next week I'm sure they studied Argument: "Here are a few essays using Argument," their teacher said. "See how it's done? Good. Now go home and write an Argument paper. About what? That's up to you. Or see the list on page 301 of your reader, *Rhetoric a la Mode*. Argue in favor of something you believe—anything—abortion, capital punishment, the two party system, you name it. Just follow the directions in your book."

What's lacking in this approach, of course, is content. Even good students often don't understand these issues enough to argue them cogently or convincingly—no matter how many rhetorical models we give them, no matter how many lectures on how to construct a convincing argument. Their main problem is not that they don't know how to structure an essay, but that they have spent a lifetime watching a lot of television and reading very little.

Certainly in my comparison/contrast anecdote I've taken an extreme exam-

ple. And now, perhaps, I am about to overgeneralize, but the point is one I hope we can agree on.

We all know that English 1, 1A, 101—"Freshman Composition"—has been called the "contentless course." It is too often

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inside english welcomes articles, reviews, letters, and other writings of interest to instructors of English in two-year colleges. Submissions should be limited to no more than ten double-spaced typed pages. Although a detailed *Policy and Style Sheet* is available on request, in general follow *The Chicago Manual of Style*, *The MLA Style Manual*, and the *The NCTE Guide for Non-Sexist Language*. The editor reserves the right to edit manuscripts so that their format and language conform to the style established in *inside english*.

Send poems to Robert Rippy, *inside english* Poetry Editor, English Department, San Bernardino Valley College, 701 So. Mt. Vernon Avenue, San Bernardino, CA 92403. Send all other submissions to Barbara Bilson, *inside english* Editor, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405. Manuscripts should be accompanied by a cover sheet that includes the author's name, address, and something about the author. Each manuscript should be titled and have the author's name and college under the title. Include a self-addressed stamped envelope.

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Notices

CONFERENCES

CATE YOSEMITE CONFERENCE

24-26 October 1986. Valley Councils of California Association of Teachers of English 1986 Yosemite Conference. Curry Village Pavilion. Featured speaker, Senator Gary Hart. College credit available at registration. CATE members, $60 (includes buffet lunch); non-members, $80 (includes membership). For information or to register write Kathy Walsh, 3960 No. Fruit, #116, Fresno, CA 94705.

NCTE/PACIFIC NORTHWEST REGION

29 October-1 November 1986. National Council of Teachers of English/ Pacific Northwest Regional Conference on English in the Two-Year College: "Teaching English in Ecotopia." Central Oregon Community College. For information write F. Richard Friedman, Dept. of Language and Literature, Central Oregon Community College, 2600 NW College Way, Bend, OR 97701-5998.

LMU WRITER'S CONFERENCE

15-16 November 1986. Loyola Marymount University's 7th Annual Writer's Conference: WRITING FOR YOUR LIFE VII. Loyola Marymount University, Los Angeles, CA. Speakers include John Irving (*The World According To Garp*), B. Kliban (*Cat*), Richard Mitchell (the Underground Grammarian), Carolyn See, (one-third of pseudonym "Monica Highland"). Also included are a day-long book fair, a day-long word-processing demonstration, book signing and reception for guest authors, and fifteen workshops ("Writing for Public Relations," "Advice for Aspiring Novelists," "Breaking into Freelance Magazine Writing," "A Workshop on Agents," among others). Registration fee: $75 (including meals). For more information and registratin write Writing for Your Life, Loyola Marymount University, Dept. of English, Attn: Dr. Linda Bannister, Loyola Blvd. at West 80th Street, Los Angeles, CA 90045.

CCHA NATIONAL CONFERENCE

20-22 November 1986. Community College Humanities Association National Conference: "Tradition and Innovation: The Condition of the Humanities at Community Colleges." Sir Francis Drake Hotel, San Francisco, CA. The $80 registration fee includes two lunches, program and abstracts, and all conference activities. For information write Don Porter, Humanities Division, College of San Mateo, San Mateo, CA 94401.

NCTE ANNUAL CONVENTION

21-26 November 1986. NCTE 75th Annual Convention: "What We Will Be." Convention Center, San Antonio, TX. Speakers include Richard Selzer, Richard Rodriguez, and Donald Murray. Part. I: Concurrent Sessions, 22-23 November, $55 (NCTE members); Part II: Special Workshops, 23-26 November (fees for workshops vary). For a brochure listing all workshops and sessions write NCTE Convention Registration, 1111 Kenyon Road, Urbana, IL 61801.

MLA ANNUAL CONVENTION

27-30 December 1986. Modern Language Association Annual Convention. Marriott Marquis, New York City. Speakers include Horton Foote, Allen Ginsberg, Madeleine L'Engle, Joyce Carol Oates, Cynthia Ozick, Bud Schulberg, and Gay Talese. Registration fees $65 (MLA members). For information and registration write Convention Manager, MLA, 10 Astor Place, New York, NY 10003-6981.

CCCC WINTER WORKSHOP

5-7 January 1987. Conference on College Composition and Communication of the NCTE Winter Workshop on Teaching Composition to Undergraduates. Sheraton Sand Key, Clearwater Beach, FL. Program chair, Maxine Hairston. Workshops: "Writing and Thinking across the Curriculum" led by Toby Fulwiler; "Computers throughout the Writing Process" led by Helen Schwartz; "Collaborative Learning in the Writing Classroom" led by Toni Haring-Smith. Fee: $225. For more information write 1987 CCCC Winter Workshop, 1111 Kenyon Road, Urbana, IL 61801.

CATE ANNUAL CONVENTION

13-15 February 1987. CATE 29th Annual Convention: "Such Stuff as Dreams Are Made On." Town and Country Hotel, San Diego, CA. For more information write Robin Luby, 6457 Caminito Formby, La Jolla, CA 92037.

SCETC ANNUAL CONFERENCE

19-21 February 1987. Sheraton Regency Hotel, Jackson, MS. The Southeastern Conference on English in the Two-Year College extends a cordial invitation to all California two-year college English teachers to attend its 22nd annual meeting.

SCETC, one of five regional conferences sponsored by the Conference on College Composition and Communication of the National Council of Teachers of English, has six hundred members from nine states and is the largest and most active regional. The Conference invites colleagues from Arizona, California, Hawaii, Nevada, and Utah to its annual meeting so that they may see what two-year college English teachers can accomplish when they unite regionally for professional development. It hopes to spark interest that will lead to the eventual formation of a Western regional conference similar to the other five regionals.

The 1987 meeting will feature sessions in these areas: composition, computer use in English, creative writing/readings, developmental studies, linguistics/ dialect/folklore, literature—general, literature—Eudora Welty and Southern, professional issues, technical/business

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FROM THE EDITOR

What happens when the editor of a journal goes away for six months? We at *inside english* will soon find out, for I will be teaching in England as part of Santa Monica College's Study Abroad Program for the Spring 1987 semester and will stay on to travel through the summer.

In order to ease the burden on those who will guide *i.e.* through the March and May 1987 issues, I have agreed to select the material for those issues BEFORE I leave in January. To do this, I need your help.

If you have been thinking of writing an article or a review for *i.e.* but have been putting it off, please put it off no longer. Take the time NOW to put your thoughts on paper about whatever concerns you as a member of this wonderful profession, the teaching of English—such concerns as

- the neglected art of teaching Chaucer in an Intro to Lit class
- ways to motivate students to read more
- the "controversy" over using literature in the composition classroom
- computers and composition instruction
- a writing teacher's need to write
- teaching ESL
- a book that led you to a new way of thinking about your discipline
- a lecture that influenced how you teach.

After you have written your article or your review, please send it to me as soon as possible—*no later than* 30 December 1986—so that I can select the manuscripts and prepare them for publication before I leave for England.

I have promised the good souls who will oversee *i.e.*'s publication in my absence that I will not leave them desperate for material to fill its pages. Please don't make a liar of me.

Thanks for your manuscripts.

BARBARA BILSON-WOODRUFF

FOR THE COLLEGE CURRICULUM

Journalism as an English Equivalency: An Argument

by SUSAN CORNNER
College of the Canyons

I am one of you. I've taught English for sixteen years at the secondary and college levels, dragging students through the curriculum, from Shakespeare and the short story to formal grammar and, of course, the dreaded five-paragraph essay. My graduate degrees are both in English. I spent a lot of time with Emily Dickinson and Anthony Trollope.

So what I'm about to propose may seem radical, coming from someone whose academic dinner plate is heaped with literature and rhetorical modes, scansion, and such. But here it is: college newswriting should be accepted as an alternative to freshman composition. In other words, journalism should be an English equivalency.

Before you dismiss the idea as the ramblings of an academic subversive, at least take a minute to hear the reasons born in six years of teaching community college journalism. Trust me—for a few more paragraphs.

The longer I teach, the more absolutely convinced I am that our primary objective is not to teach writing, but to teach thinking. Every text says the same thing: "First the thoughts, then the words." Students must first be forced to think and then provided with the verbal tools needed to put those thoughts into words. It's that simple—at least in theory.

All that we do must ultimately lead students to think, and so the first responsibility of any writing course, whatever its structure, methods, or content, is to demand that students dip below the acceptable paper, rather than the thoughtful, flawed offering.)

Another radical idea: I don't think it much matters how we teach writing. Or, to put it another way, there is nothing sacred about the five-paragraph essay. It's heretical, I know, but the intention of any writing class is to demand that students reason within a logically effective structure. As long as the writing tasks demand analysis and synthesis, for example, it doesn't much matter if the written structure is an inverted pyramid or a martini glass.

The primary logical demands in newswriting are analysis and synthesis, inductive and deductive reasoning—not much different from what's demanded in a composition class. But newswriting is intensive. Like poetry, it emphasizes brevity and concentration of expression. Like poetry, it is concrete and exact.

And its brevity builds an articulate writer. Vocabulary skills blossom as students seek the right word rather than a cluster of phrases or even whole sentences that are almost right. Wordiness in newswriting is a cardinal sin.

More than any English class I have ever taken or taught, journalism demands accuracy. Joseph Pulitzer said it best: "There are only three rules in journalism: accuracy, accuracy, and accuracy!" Journalists cannot afford to be casual with the language when one error in grammar or punctuation—one misplaced comma, for example—can alter the meaning of a sentence and subject its writer to penalties ranging from simple embarrassment to a multi-million dollar lawsuit. Likewise, students

surface, probe the depths of the material, and muddy the waters a bit in the process.

(My students' writing failures are more often the vacuous, mechanically

cannot afford to be casual with the language when one factual error—in spelling a proper noun, for example—can reduce an entire paper to an F.

Sentence combining exercises, which have become the backbone of grammar instruction and the only reasonable hope for better mechanics in composition classes, have long been a part of newswriting. Offered a string of facts in fragment form, students are asked to write a news lead—a brief statement combining the essential facts in one complete sentence. Dependent constructions are a must. Journalism instructors call these exercises "fact sheets" and give them to beginners too raw to try interviewing or reporting their own material.

Beginning newswriters move from fact sheets to assignments of increasing complexity in the real world. Writers grapple with a messy truth that lies in shades of gray. Students are not presented with a neat package of distilled wisdom: discuss color symbolism in "Young Goodman Brown"; analyze diction in "The Secret Sharer." I have no quarrel with these assignments, for they accomplish the dual purpose of getting students to read fine literature and to write a response to it. Two birds with one stone, and all that.

But journalists would argue, and with some merit, that there is more value in plowing through a flawed, imperfect world and, through directed research and investigation, finding one's own questions and answers. Assignments that ask students to interview a county supervisor facing a recall petition or that ask them to make sense of a college budget that eliminates football and the performing arts force thinking and writing within "shades of gray."

Newswriting offers other advantages beyond the arguments of logic and structure or spelling and punctuation. A student journalist must write for a wider audience than must an English student. Although newswriting is usually offered as a three-unit writing class with no production component or tie-in to the college newspaper, even a beginner is aware of the "publics" within his potential audience. The humblest fact sheet provides an opportunity to teach tone, mood, diction, and reader interest. And always accuracy.

While all writing should make students more sensitive to audience and language, journalism should make them less sensitive to criticism. Journalists' products are public. Their work must stand up under a scrutiny closer than that of a single professor's red pen. Journalists must have a commitment to their work not asked of English students. Newswriting does not equate the student with the words, but does make the student most definitely responsible for those words. His or her byline is on the story.

You may not be convinced that journalism is the ultimate instructional tool for college freshmen, but you may be grudgingly admitting it a place within the writing curriculum. But an English equivalency? What are the practical possibilities?

First, an English equivalency exists on several community college campuses. Mine is one. Certainly, then, there is a precedent to permit it and nothing in the State of California guidelines to discourage it. The State requirements are quite simple: students must be offered instruction in written communication, but Title 5 mandates no literature or reading component. While any decent writing class, regardless of mode, requires that students read widely, the state is permissive in allowing an instructor to include whatever he deems necessary to meet the course objectives. The traditional argument that journalism requires no Shakespeare, no short stories, no poetry readings is made irrelevant by the law itself.

Another practical consideration: What happens when a community college student with journalism instead of freshman English transfers to a four-year university? How does he fare? The answer, based on results of exit exams, is that he does just fine. In fact, his spelling and mechanical correctness edge slightly the performance of his English 1A counterpart.

That there is an exit exam suggests that universities are questioning the effectiveness of their own freshman writing programs as well as those of two-year colleges. They also seem skeptical that the traditional English coursework of high school and college prepares the student to write well enough to succeed in upper division work.

Journalists would argue that the five-paragraph essay, the traditional mainstay of high school and college English comp courses, is a dinosaur, valuable

(Continued on Page 11)

Using Popular Culture as an Adjunct to Teaching Composition

by CLIFTON SNIDER
California State University, Long Beach

A few years ago I found myself teaching a course called Popular Arts in America at California State University, Long Beach. As an adjunct professor, I often had to respond to new teaching challenges; and, as so often happens, the experiences in one course contributed to my other courses. Also, I had more than a pedagogical interest in popular culture, having in high school been an avid television fan and since high school a devout movie and popular music buff.

Lack of motivation is often a problem in freshman composition classes. It is easy to fall into a routine, rehashing the familiar assignments, boring both yourself and the students. I have found that by using some elements of popular culture in my writing classes I have been able to stimulate writing in refreshing ways.

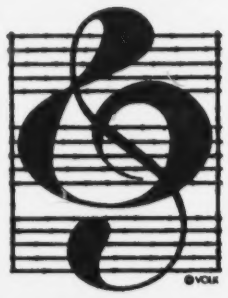
One not-so-original technique I have used is to allow my freshman composition students to review popular novels,

provided I have read the novels and consider them worth reviewing. Unfortunately, and perhaps predictably, I have had several second and third rate reviews of *The Pearl*, *Animal Farm*, and other "easy" books. To balance these, however, there are usually two or three reviews of such books as *The French Lieutenant's Woman*, *Fear of Flying*, and *The World According to Garp*. Because of the attention the film version has received, *The Color Purple* has been especially popular with students lately. The more I "talk up" the better books, the more likely students are to choose them.

I have not, however, limited the reviews to books: students may choose to review other media. From my experience most students, when given a choice, will choose to review a movie over a book; so I now require my freshman composition students to review a book first, then a movie, record album, or live performance. The video cassette recorder has allowed me to show classes such films as *Ordinary People*, *Catch-22*, *Star Trek I* and *II*, *The Stunt Man*, *Brother Sun, Sister Moon*, and several others. If the movie is based on a book, I tell students a good reviewer will read the book and compare the movie to it. After we view the film, we discuss ways to review it. I also hand out examples of not only film reviews related to (or about) the film we've seen, but also book, album, and live performance reviews. Since I do free lance reviewing, I often use my own reviews to show students that I also write as well as teach. Sharing my work conveys my own enthusiasm for writing.

My enthusiasm extends, as I've indicated, to popular music as well; and one of the things I did for my popular culture class was to compile, write, and narrate a history of rock and roll. The segment on the early sixties, I noticed later, was a crude attempt to classify the music from that time. I decided to play that portion of my rock history to my composition classes to illustrate how and how not to classify. For instance, I had loosely divided the music into trends, starting with the endemic trend I called "dance crazes" and using Chubby Checker's "The Twist"[1] as an example. My next trend was also endemic to rock: the novelty record. I used Bobby (Boris) Pickett's "Monster Mash"[2] to illustrate the novelty record. So far as classifying goes, the problem was that "Monster Mash" is a dance as well as a novelty record. My first two trends, then, were not mutually exclusive. Indeed, one might call "The Twist" a novelty record too. For those who dislike teaching by negative example, recording a segment of rock (or any other kind of music) history that does conform to all the traditional classification rules would be a possibility.

Comparison and contrast has proved the rhetorical type most amenable to my use of popular culture. I bring to class a large reproduction of van Gogh's "The Starry Night," plus copies of Anne Sexton's poem, "The Starry Night,"[3] and the lyrics to Don McLean's song, "Vincent."[4] The class follows the words as I read the poem and play a recording of the song. Then we compare Sexton's very subjective interpretation to McLean's more general interpretation,



which uses the painting merely as a starting point. Often our discussion centers around the differences between a poem and a song lyric. Following such a discussion one student wrote a particularly good paper comparing van Gogh and Gauguin, using "The Starry Night" and "The Spirit of the Dead Watching" to illustrate the styles of the respective painters. Another student compared Monet's and Renoir's versions of "*La Grenouillere*." In the future I may find it fruitful to use other material along these same lines. David Bowie, for example, has a song about Andy Warhol,[5] who himself has produced a classic album by the Velvet Underground.[6] The connections go on and on.

My most successful use of popular culture in teaching composition has also to do with comparison/contrast. In 1975 Neil Sedaka released an entirely new version of his 1962 hit, "Breaking Up is Hard To Do."[7] The idea occurred to me that juxtaposing the two versions might be an interesting lesson in comparison/contrast. After playing the two versions back to back, I asked my students to list similarities and differences, which I would write on the board, pointing out ways of organizing the paragraph. Discussions have centered around virtually all possible aspects non-specialists might discover: style, arrangement, instrumentation, message, mood, lyrics (including the use of nonsense syllables), popularity, appeal, and so on.

After a thorough discussion, I would play for the whole class a tape with versions of other songs, including—for those not interested in pop music—two versions of the final movement of Mendelssohn's Violin Concerto in E Minor. (Unfortunately, I never received a good paragraph on Mendelssohn, so I stopped playing him; nor have I used any other "classical" composer. I do, however, try to use many styles of popular music—not just rock.) I would ask students to write a paragraph on one song, comparing the two versions. Before playing the tape, I have learned to hand out a list with the song titles, the artists, and the release dates, to serve as reference points. This way, if a student does not like what comes early on my tape, he can wait till a song comes that he does like. A student's lack of musical background has never been a problem, for I do not expect sophisticated analysis.

Beyond providing a change from usual routine and thus stimulating student interest, the purpose of this assignment is to prepare students for their full-length comparison/contrast paper. I go over the structure of a comparison paragraph and paper, and I tell my students the paragraph they write in class while the music is playing is supposed to give them practice for their comparison paper.

As the years went by, I got bored with "Breaking Up Is Hard To Do" as a demonstration song. Luckily, The Flying Lizards released in 1979 an extremely different version of Barrett Strong's 1960 hit, "Money" (better known for the cover version recorded by the Beatles a few years later).[8] This new record provided the striking contrast I wanted for class discussion. While Strong's version is a straightforward, danceable rhythm and blues number, The Flying Lizards' version features various "new wave" rhythms; synthesizers; and a woman half singing, half speaking the words through what sounds like a megaphone.

The contrast was particularly excellent since the new version was currently popular and most students were unfamiliar with the original version.

Students often enjoy suggesting records I might use for this assignment. For example in 1981 a student told me about a new English recording of Lesley Gore's "It's My Party," a 1963 number one hit.[9] I had coupled Gore's version with Bryan Ferry's 1973 cover version.[10] The new cover was by David Stewart and Barbara Gaskin[11], and the following semester I used it with the original as a demonstration song.

So called "new wave" cover versions seem to provide the most dramatic contrasts. I have used Klaus Nomi's version of Doris Troy's 1963 hit, "Just One Look," as an opener for this assignment.[12] Nomi, a German operatic-new wave singer, does unusual cover versions of such "oldies" as "The Twist," "Lightnin' Strikes," and "You Don't Own Me." Most recently, I have used Yoko Ono's "Walking on Thin Ice," a danceable record featuring her unique voice. (It is the record she and John Lennon were working on the night he was murdered.) I compare Ono's version with the strikingly different reggae version recorded by Elvis Costello in 1984.[13]

Sometimes I include on my comparison tape three versions of the same song or two different songs with similar themes for the more ambitious writers. And I have included songs that are supposed to be different from each other but sound like the same song. For instance, I have juxtaposed The Chiffons' "He's So Fine" (written by Ronnie Mack) with George Harrison's "My Sweet Lord."[14] Many students will have heard that Harrison was successfully sued for having plagiarized "He's So Fine" in his song "My Sweet Lord." They are impressed with my warning against plagiarism when I tell them the price Harrison paid for his apparently unconscious plagiarism: well over a half million dollars.[15]

Continued on Page 5

POP CULTURE AND COMP

Continued from Page 4

I do give credit for the paragraphs generated by this assignment, but I emphasize that it is primarily an exercise to prepare the students for the comparison essay. Occasionally my assignment inspires students to write their essays on some aspect of music stemming from the exercise. One student wrote an excellent comparison of two versions of "Makin' Whoopie."[10] Another compared John Lennon to Paul McCartney. If nothing else, the assignment provides a welcome and entertaining change from class routine—and an instructive change, I must add.

Of course there are many other ways to use popular culture in teaching composition. (Advertisements, for instance, provide examples of logical fallacies; and the ambitious instructor will find a use for music videos.) The ways I have described, however, have been the most successful for me. Perhaps others will find them useful too.

Notes

[1]Chubby Checker, "The Twist," Parkway, P-811-A, 1960.

[2]Bobby (Boris) Pickett and the Crypt-Kickers, "Monster Mash," Garpax, GSP-1000-A, n.d.

[3]Anne Sexton, *All My Pretty Ones* (Boston: Houghton Mifflin, 1962), p.9.

[4]Don McLean, "Vincent," *American Pie*, United Artists, UAS-5535, 1971.

[5]David Bowie, "Andy Warhol," *Hunky Dory*, RCA, LSP-4623, 1971.

[6]The Velvet Underground and Nico, *The Velvet Underground and Nico*, Verve, V6-5008, n.d.

[7]Neil Sedaka, "Breaking Up is Hard To Do," RCA, 47-8046, 1962; and Rocket Record Company, PIG-40500, 1975.

[8]Barrett Strong, "Money," *A Package of "16" Big Hits*, Motown, MT-614, 1964; The Beatles, "Money," *The Beatles' Second Album*, Capitol, T-2080, 1964; and The Flying Lizards, "Money," Virgin, VA 67003, 1979. A cover version is a recording of a song originally recorded by others.

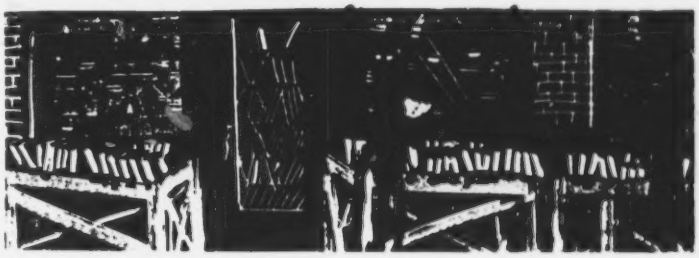
[9]Lesley Gore, "It's My Party," Mercury, 72119, 1963; and John Tobler and Pete Frame, *Rock 'n' Roll: The First 25 Years* (New York: Exeter, 1980), p. 88.

[10]Bryan Ferry, "It's My Party," "*These Foolish Things*," Island, ILPS 9249, 1973. Because it consists entirely of cover versions, this album is quite useful for the comparison assignment.

[11]Dave Stewart and Barbara Gaskin, "It's My Party," Stiff, Broken 2, 1981.

[12]Doris Troy, "Just One Look," Atlantic, Oldies Series, OS-13067, n.d.; and Klaus Nomi, "Just One Look," *Simple Man*, RCA (England), RCALP 6061, 1982. See also Klaus Nomi, *Klaus Nomi*, RCA (Germany), PL 37556, 1981.

[13]Yoko Ono, "Walking On Thin Ice,"



Geffen Records, GEF 49683, 1981; and Elvis Costello and The Attractions with the TKO Horns, "Walking On Thin Ice," *Every Man Has A Woman*, Polydor, 422-823 490-1 Y-1, 1984.

[14]The Chiffons, "He's So Fine," Laurie, 3152, n.d.; and George Harrison, "My Sweet Lord," Apple, 2995, 1970.

[15]John Blake, *All You Needed Was Love: The Beatles After the Beatles* (New York: Perigee, 1981), p. 211.

[16]Ray Charles, "Makin' Whoopie," ABC-Paramount, 10609, n.d.; and Harry Nilsson, "Makin' Whoopie!" *A Little Touch of Schmilsson in the Night*, RCA, APL1-0097, 1973. Like Ferry's "*These Foolish Things*," this album consists entirely of songs originally recorded by others, many of them before the rock 'n' roll era. Other similar albums which might prove useful for this assignment are David Bowie's *Pin Ups*, RCA, APL1-0291, 1973; John Lennon's *Rock 'n' Roll*, Capitol, SN-16069, 1975; and Linda Ronstadt's *Lush Life*, Asylum, 60387-1, 1984.

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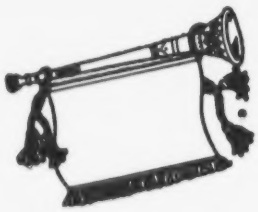
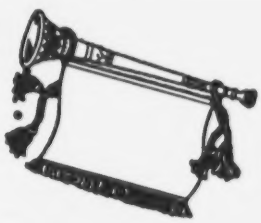
Clifton Snider has published articles on Swinburne, Jung and literary criticism, Woolf, McCullers, and Auden. Also, he's published four books of poems and many reviews in such publications as Modern Fiction Studies, *the* Small Press Review, *and the* Los Angeles Times. *Snider teaches writing part-time at Cerritos College and Long Beach City College, as well as at Cal State Long Beach.*



The Scott, Foresman Basic Writer Competition Call for Entries



Scott, Foresman and Company is pleased to announce an essay competition for basic writers. Twenty essays, to be accompanied by students' drafts and their instructors' comments, will be collected by Martin McKoski and Lynne Hahn of The University of Akron for their forthcoming publication, *Developing Writers: Prize-Winning Essays*. Professors McKoski and Hahn, authors of Scott, Foresman's *The Developing Writer, Second Edition* (1984), will be assisted by a panel of judges. Students whose essays are selected will receive a $150 prize; faculty sponsors will receive a $50 honorarium.

Contest Rules

1. This competition is open to any student enrolled in a basic writing course (developmental writing, remedial writing, etc.) at an accredited college or university in the United States or Canada. All entries must be written and submitted for credit in an undergraduate course during the period from January 1, 1986, through December 31, 1986.
2. No particular approach, subject, or treatment will be considered superior or preferable. Essays will be judged on the overall basis of execution and effectiveness. Essays must be original and may not infringe upon the rights of any third party. Moreover, the essay must be a product of the student's own reading and thinking.
3. Essays must be typed double-spaced on 8½" x 11" paper (one side of each page only). The submitted entry should be the final form of the essay and should not bear the correction marks of the instructor or other readers.
4. Essays should also be accompanied by:
   (A) Any and all draft materials, including prewriting samples.
   (B) Students' brief comments on their own writing process: when and how the topic was chosen; what kinds of changes were made from draft to draft, and why; what the greatest problems were in writing the paper, what the greatest rewards were once it was started.
   (C) A short commentary from the instructor, including something about the nature of the assignment, along with other pertinent remarks.
5. Students and instructors should also fill out and submit an official entry blank. To obtain official entry forms, please call (312) 729-3000, collect, and ask for Anne Smith, College English Editor.
6. Winners and their instructors will be notified by mail and will be announced at the 1987 meeting of the Conference on College Composition and Communication. The decisions of the judges are final.

All entries must be postmarked by December 31, 1986.

For further information, contact Anne Smith, Office 0507 Scott, Foresman and Company 1900 East Lake Avenue Glenview, Illinois 60025

Scott, Foresman and Company

GIVING STUDENTS TEXTUAL POWER

by LLOYD THOMAS
Los Angeles Mission College/ UCLA Center for Academic Interinstitutional Programs

Fashions come and go in literary theory, and most classroom teachers rightly ignore the often esoteric fads of university theoreticians and critics. However, Robert Scholes's newest book, *Textual Power: Literary Theory and the Teaching of English*, offers

teachers a chance to spruce up their literary wardrobes without compromising their principles.

While presenting witty and cogent discussions of the work of post-structuralists such as Edward Said, Paul de Man, and Jacques Derrida, Scholes offers sympathetic, straightforward help to the classroom teacher who is always looking for better ways to help students enjoy the study of literature. Basically, Scholes believes it is not the teacher's or the critic's job to mesmerize students with recondite systems of inquiry, but to give them textual power. Scholes affirms that wisdom is not something "transmitted from the text to the student, but . . . something developed in the student by questioning the text" (14).

Scholes suggests a three-tiered approach to developing textual power in students: strategies focusing students' attention on *text within text*, *text upon text*, and *text against text*. While none of Scholes's techniques is new, the framework he provides may help teachers understand why some seemingly irrelevant and even "off-the-wall" assignments can stimulate more creativity and insight into literature than more traditional assignments.

In the three most important chapters of his book, called "The Text in the Class I, II, and III," Scholes illustrates his theory using examples from Hemingway's *In Our Time*. Rather than merely repeat Scholes's refreshing insights into that work, I want to use Scholes's ideas as they might help us help our students unleash the textual power of Shakespeare's sonnet #130, "My mistress' eyes are nothing like the sun."

In dealing with the *text within the text*, Scholes encourages students to paraphrase or rephrase the text, to tell the story from another point of view, or to change the ending. Since Shakespeare appears to be apologizing for his dark lady's lack of glamour, perhaps students would enjoy rewriting the poem as an unqualified hymn of praise: "My mistress' eyes are brighter than the sun." Even better, perhaps females in the class would enjoy rewriting the poem from *their* point of view, substituting "mister" for "mistress," and making appropriate alterations (non-surgical) in the physical composition of their ideal man. Another idea would be to have Shakespeare's dark lady write back, thanking or rebuking the bard for his apparently lukewarm tribute. The students need to thoroughly discuss whether Shakespeare loves his mistress just the way she is, or whether he would be happier if she were a more traditional beauty. Approaches such as these immediately immerse the student in the text.

In moving to Scholes's next level, *text upon text*, students confront Shakespeare's irony. Here, students are encouraged to seek out parallels, similarities, and contrasts in other works of literature—other texts. We might begin by surveying the class to see if they know any other celebrations of beauty: valentines, recent editions of *Vogue* or *Cosmopolitan*, cosmetic ads, sonnets by Spenser or Sidney. In fact, since cultural assumptions also constitute a text (albeit unwritten), students might be encouraged to go through Shakespeare's text noting what commercially available products the dark lady might purchase in order to transform herself into a more socially acceptable beauty—eye makeup, lipstick, hair coloring, blusher, mouthwash, etc. With vibrant images of these "modern" mistresses firmly in mind, students might look at Spenser's and Sidney's sonnets a bit more closely. They might want to discuss the ways in which these two Renaissance men merely served as advertisers of their culture's concept of female beauty. In seeing the way in which Shakespeare has forthrightly resisted the urge to remake his mistress into the sixteenth century's ideal of beauty, students might begin to sense the textual power of the poem. (By the way, if Shakespeare spent so much time and energy gaining a coat of arms and becoming a gentleman, how come he doesn't prefer blondes?) In other words, "My mistress' eyes" not only celebrates the dark lady's personal style of beauty, it also celebrates the poet's freedom and personal integrity in that celebration.

And, as students begin to question the stereotyped values against which Shakespeare was fighting, they might begin analyzing the values of their own society or peer group—cultures which frequently demand even greater conformity than the cult of courtly love. This would bring students to Scholes's third level, *text against text*, which asks the student to step back and evaluate the cultural assumptions implicit in the text under study. Since Shakespeare's poem mocks his society's idealization of the blonde-haired, red-lipped Renaissance beauty, he has really done the job of criticism for students. But they should realize that we don't study Shakespeare in order to become like Shakespeare or to accept his particular value system or cultural assumptions. We study the texts Shakespeare wrote in order to come to a more exact understanding of the values which we ourselves feel are important. We worship different mistresses, different ideals.

Thus, Scholes's *Textual Power* authorizes both teachers and students to enjoy and experience literature as a type of linguistic consubstantiation: in immersing themselves in the text of the poem, they also come to a greater understanding of the texts—cultural assumptions—out of which their own minds are made. Too often, however, literature classes become pseudo-religious temples, where the teacher, acting as high priest or priestess, strives to initiate unwilling or uninterested novices into the arcane worship of critically sanctified texts—as interpreted by the teacher, or by the teacher's teachers. Scholes's approach transforms the student from a spectator into a participant, giving students the opportunity and freedom to analyze how and why the text under study gained its textual power. This enhances the students' chances for true critical thinking and helps them develop their own textual power.

☐ Scholes, Robert. *Textual Power*. New Haven: Yale University Press, 1985. $6.95 paperback.

DIFFERENT APPROACHES TO BASIC WRITING

by FRANCES KURILICH
Santa Monica College

Two recent publications add to the instructional tools currently available to teachers of writing. While both feature the term "basic" in their sub-titles, they, in fact, differ in *basic* ways, including level of difficulty and pacing. In

my estimation, the key to their usage lies in the type of student whom you serve.

Philip Eggers's *Process and Practice, A Guide to Basic Writing*, spiral bound for ease of handling, presents traditional elements of writing in a practical, clearly written, and highly informative book. Beginning with a helpful unit on prewriting, the text then features units on the paragraph, the short essay, revision (of content), and, finally, correction of grammatical errors. Of vital note, however, is the fact that "short essay" for Eggers means the five-paragraph form; *i.e.*, students are not shown shorter essays as bridges from the paragraph to the longer five-paragraph form.

However, the material devoted to the five-paragraph essay is very thorough. After discussion on the overall set-up of this form and some discussion of the nature of introductory and concluding paragraphs, the author provides full models of various essay modes: narrative, descriptive (of place and person), explanatory, and persuasive. Unit 4, which follows, deals with the evaluation and revision of drafts and includes exercises on sentence combining to improve style. Unit 5 focuses on correction in the more formal sense of grammar. This portion includes exercises devoted to understanding and correction of the major sentence errors. At the end of the unit, a short spelling rules section is also featured.

Because *Process and Practice* is so pointed in its treatment of the five-paragraph form, it becomes of great potential use in certain pre-English I courses: specifically those classes which schools designate as midway between university level and the more heavily remedial. Students at this middle level generally perceive themselves as bound for college English, and this is why the emphasis upon the five-paragraph form as *basic* is so effective. Students do indeed require heavy exposure to this form and must have familiarity with modes such as explanatory and persuasive.

Those students functioning below the mid-level, however, might find this text overwhelming in either a quarter or semester time period because they are not able to make the leap from the single paragraph to five paragraphs so quickly. It is for this type of student—who has had little writing experience or success (and there are so many in today's community colleges)—that Bill Bernhardt and Peter Miller's *Becoming a Writer: A Basic Text*, may prove a more helpful writing guide, for its pace is slower and its starting point more personal.

(Continued on Page 8)

PRESIDENT'S MESSAGE

What I Did This Summer

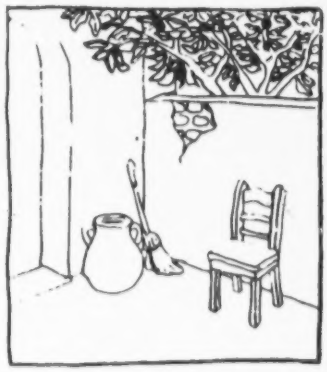
Welcome back to campus for the start of a new academic year. Would that all of us are returning to find that we are receiving substantial raises in salaries and benefits in recognition of our worth and our needs; that load and class size have been decreased by an enlightened administration that finally recognizes that the teaching of reading, writing, and thinking can only be successful when there exists a reasonable student/teacher ratio; that four-year colleges and universities have granted automatic transfer status to our parallel

freshman courses, recognizing that the results we achieve are certainly equal to theirs; and that our ever-growing part-time staff have been given full-time status by districts who recognize that the need for committed, dedicated staff can only be realized when districts show their commitment to providing staff with basic job security. I don't know how you spent your summer, but I spent mine, as you can gather, dreaming of the ideal world.

In order to force myself to face reality, let me begin by talking about some changes that have occurred in ECCTYC since the last issue of the journal. At the Board of Directors Meeting in the spring, three officers were elected: president, vice-president, and secretary. The vice-presidency was not due to be vacant, but Judy Hert resigned that office for personal reasons, and a successor had to be elected to complete her unexpired term. I am pleased to announce that Dr. Lloyd Thomas (LA Mission College/UCLA) was elected vice-president. I am equally pleased to inform you that Judy Hert, though no longer holding elected office in ECCTYC, will continue to serve the board as a consultant on grants. Shirley Sykes, who completed one term as secretary, graciously accepted [illegible]ion to that office, much to everyon[illegible]ief. Because of the unexpected chang[illegible]ice-presidents, I agreed to serve one final term as president. My re-election as president caused an additional problem; there was no one to fill the office of Past President, left vacant when Gertrude Fujii took early retirement. The directors unanimously approved my appointment of Dr. Jack Gill (College of San Mateo) to that post until the next presidential election in Spring, 1988. Jack, one of the original founders/members of ECCTYC and long-time office holder, will bring much in the way of knowledge and tradition to his new appointment.

In addition to the changes in officers, there are some new faces in the ranks of directors. With Lloyd Thomas's election as vice-president, there came the need for a replacement director for Region VII; Bruce Anders of West Los Angeles College will join Jo Ray McCuen of Glendale College in representing Region VII. In Region V, Mary McFarland of Fresno City College chose not to stand for re-election; Charles Lynes of Fresno City College was elected by that region, and he will join Bill De[illegible] of College of Sequoias in representing Region V.

At the spring meeting, the board moved ahead with two proposals for grants, recognizing the need for funded support in two areas of concern. First, the board passed the following resolution: "That the two members of the English 1A-B Committee, the two members of the Remediation Committee, and the two members of the Class Size/Load Committee join with Judy Hert (Grants Consultant), Lloyd Thomas, and Jo Ray McCuen to form a new committee charged with preparing a grant proposal to effect goals for and sequencing of community college composition programs. The Committee will



prepare a draft proposal to submit to the ECCTYC Board at the fall meeting for input and approval, readying a final proposal for submission in February, 1987." I can report to you that this activity is well under way. Under the leadership of Dr. Mary Ann Cox (San Joaquin Delta) pertinent materials have been collected and organized for distribution to committee members, and contact has been initiated with such groups as the Statewide Academic Senate and LARC to secure cooperation and perhaps co-sponsorship.

The second grants committee was established by consensus rather than by direct resolution. The second committee

Continued on Page 8

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Changes Flapping in the Wind . . .

by GORDON TAYLOR
Yuba College

If this column ends up sounding a lot like the one I wrote last fall, it very well could since events, if not history, seem to recur annually. The legislature, as I write, is finishing up its current session and should disband within the next few days (before Labor Day, if possible, but more likely, now, around the middle of September) whereupon each of its members will go their [sic] own way to begin their fall campaigns; it is an election year, and a new legislature will convene soon after 1 January 1987. It is also the case, again this year, that nothing much has been done to come to the aid of the community colleges (CCs).

This was not the year for reform. Other issues—unitary taxes, disinvestment, toxic wastes, as well as some budgetary and other matters—occupied the legislative mind, and so the CCs will have to wait. The legislature is currently debating a combination of issues, on which

it is or will be voting before it adjourns, that will directly affect the colleges this year: $34 million to help those colleges whose enrollment is declining, tied to $39 million in surplus funds that the governor wants to transfer from the State's Public Employees' Retirement System (PERS), which is also related to monies for matriculation. There is some $60 million for the CCs in all of this. The Senate, however, seems to have indicated that it has no intentions of taking any money from PERS, and so we could be heading for another deadlock between the governor and some legislators. While the legislature could conceivably approve all this, there remains the hurdle of the governor's signature; while he wants the money from PERS, he may decide that the CCs do not deserve the money for declining enrollments and matriculation—this last, an item that he has consistently vetoed in the past. Right now, as late as it is (the academic year has already begun for some schools and the rest will start in a week or so), we do not really know how much money we will not have for the coming year.

. . . Proposals for the Master Plan

Last spring, the big deal in the educational air was the report on the CCs from the Commission for the Review of the Master Plan (CMP). This (not quite) fall, the attitude is, more or less, "what report?" even though two documents appeared, one in May and the other in June, as a result of the report. One came from the Chancellor's Office of the CCs, a preliminary draft of what it would like the "Community College Reform Act of 1986" to look like. The other came from the Joint [Legislative] Committee for the Review of the Master Plan (JLC) to which group the original report was submitted by the CMP: a draft outline for "Community College Reform" by Brian Murphy, its chief consultant.

These three events were too late in the legislative year for anybody to take any definite action, and so any reform of the CCs will have to await the new legislative session at the very least. Even then, any reform could likely come along piecemeal rather than in any real, organized way since there are so many contending groups in the CC system with vested interests of one kind or another. It could very well be that the outcome of the reform would be a hodgepodge only different from the one we have now.

Meanwhile, here are some of the proposals contained in the two drafts for the reform of the CCs in California. Note that there are two committees: the CMP, set up by the legislature and consisting of appointed lay people, and the JLC, made up of legislators from both houses. The CMP held hearings and studied the CCs for a year, submitted its report to the JLC, then turned its attention to the four year schools: the California State University (CSU) and the University of California (UC). The draft from the Chancellor's Office responds to the CMP's original report and presents its version of reforms that would carry out the six major objectives of the report as they are listed in the draft: 1) to clarify the mission of the CCs and to establish, for the first time, priorities within that mission; 2) to strengthen the current open-access policy for the CCs by clarifying the responsibilities of the colleges and the students once access is provided; 3) to identify some sixteen other academic, student, and personnel reforms to be undertaken by entities other than the legislature and to assign specific responsibilities and timelines for implementing such reforms; 4) to assure that the reforms will be carried out by creating a postsecondary CC system that clarifies the roles and responsibilities of the Board of Governors (BG) and local districts and establishes clear lines of accountability both within the system and to the State: 5) to revamp CC employment policies to assure that they are postsecondary in nature: eliminating credentials, lengthening the probationary period for tenure, and establishing new policy for the employment of

Continued on Page 12

"THEM EDUCATORS MUST KNOW SOMETHIN'"

A Behaviorist Approach to Doing the Dishes

by MARTY CARPENTER
Santa Rosa College

Not long ago my newlywed daughter and her husband were faced with a dirty kitchen filled with dirty dishes. My daughter (a Marin County kid at heart), unused to washing dishes, did not want to sink her pinkies into sudsy anonymity for the sake of yet another sanitary

meal. My son-in-law, [illegible] his Midwest, yet contemporary, nonsexist upbringing, was both puritanical and apologetic in his near insistence that she should wash the dishes if he were to cook the meal. ("Hooray," said I, in a purely subjective but nonetheless egalitarian interjection.)

I, an editor at the time, was working on deciphering a textbook that purported to train "educators" to teach the physically disabled to use language and other seemingly necessary means of communication to "adapt" (or, as most of us would say, "get along with others").

Educators, not to mention spongy editors, never miss the opportunity to analyze and explain: "Doing the dishes," I told my daughter, "is a total process, not unlike learning to speak. Of course, one may be tempted to break the task into its various components, or subtasks, but, ultimately, he or she will find it a unifying, wholly self-reinforcing activity. Outside experts may have to be consulted in the initial stages (i.e., experienced homemakers, hospital aides, pearl divers), but in the day-to-day implementation of programming, one's goals and objectives (once delineated the one from the other) will augment the desire to accomplish the task at a certain point in time and/or within a minimal period of time. Therefore, and possibly thereby, the individual will find that the underlying achievement of subtasks will form a hierarchy of skills that directs him or her toward the overall achievement of the prime task while at the same time allowing the attainment of reinforcement of the desired goal (or objective, as the case may be) and consequently or eventually establishing a relationship between one's purposive activities in the area of the various subskills and a positive reinforcement of the entire task activity, which generally obviates the necessity of schedule reassignments and usually results in a kitchen area devoid of superfluous items of filth in the general environment of food preparation preparatory and/or prefatory to a good, plain meal.

"Of course, certain unforeseen obstacles may surface along the way, in which case one should prepare for the exigencies of the given situation or environment and the eventuality of—" Here, having consumed an inordinate amount of what W.C. Fields in his landmark study (1938)—the term was actually first attributed to Jimmy Rodgers, "The Yodeling Brakeman"—referred to as "that demon alkyhol (*sic*)," I left off lecturing and assumed a pose of non-responsivity, abruptly placing myself in a prone (neither supine nor simply recumbent) position on the

flooring surface, (ground level, linoleum and all) of the kitchen environment.

Nevertheless, despite the constraints of limited space, lack of experience, and this unforeseen obstacle, my daughter readily adapted her behavior. I am pleased to observe that when I came to, she was up to her elbows in suds.

This bit of empirical evidence forces me to concede that them educators must know somethin', if I could only figure out what.

—

Marty Carpenter, needless to say, fled editing to teach in the English Department of Santa Rosa Junior College. Finding this a truly sobering experience, she has now taken a leave to complete a novel.

REVIEWS

(Continued from Page 6)

The Table of Contents provides valuable insight into the pacing and essence of this text. Chapters *are* Stages, starting with "Writing for Yourself," then proceeding to "Sharing Your Writing With Others" (which encourages writing partners, circles, and publication teams), and, finally, what we perhaps are more attuned to—"Writing for a Teacher." It is this gradual moving from the personal to the more objective that allows less experienced writers to develop their awareness of writing and its various purposes.

As might be expected, the text is a workbook and features numerous questionnaires to elicit vital information on what students are thinking; additional worksheets are designed to record free-writing exercises or to take dictation from instructors or fellow students. There are even special journal sheets which, when detached, are folded in half to form a small book of paperback size. Students who completed a course using this text, then, would have the additional advantage of a permanent record of writing activity from the most personal to the more objective.

Even in the final stage of writing activity (for the instructor), the authors maintain their approach to writing as an activity whose essence is not rules, *per se*, but expression. Grammar, for example, is presented from the standpoint of "correctness": What, for instance, can a student change in a paper to achieve correctness? rather than, What rules must be learned and drilled? In fact, there are no conventional exercises in grammar or punctuation—if the term "conventional" refers to such tasks as "Select the correct term in parentheses" or "Write C on the line if the sentence is correct as written."

I would enjoy experimenting with the Bernhardt-Miller text with my remedial students on one condition: that I knew the students had earmarked at least one year for their writing practice before attempting the middle level of English. The text becomes especially helpful because it encourages writing in a non-threatening manner. The year's time would also allow basic principles of essay construction and correctness to sink in and take root. When the student was ready to move to the middle level, I would seriously consider the Eggers text, for it would provide a thorough grounding in the type of writing most in demand in college. While different in approach, both texts offer to any single instructor the possibility of guiding and improving student writing.

☐ Eggers, Philip. *Process and Practice: A Guide to Basic Writing*. Glenview, IL: Scott, Foresman and Co., 1986. 272 pages.

☐ Bernhardt, Bill and Peter Miller. *Becoming A Writer: A Basic Text*. NY: St. Martin's Press, 1986. 335 pages. Detailed instructor's manual.

PRESIDENT'S MESSAGE

(Continued from Page 7)

will focus on literature and the inclusion of literature in community college programs. Judy Hert, Bob Dees (Orange Coast), and Lloyd Thomas (LA Mission) are the members of this committee. They met in August to finalize plans for the grant proposal.

One final update concerns the "joint" program in remediation between San Diego Mesa College and the University of California, San Diego. You may remember that San Diego has two joint programs: San Diego City and San Diego State, and Mesa with UC. The UC joint program has always been something of a problem because of the way it was established and staffed. All those problems have been aired in previous columns. What I do wish to inform you of is a letter sent in June from Dr. Porter Abbott, Chair of the UC English Council, to Dr. Fred Spiess, Chair of the UC Academic Senate at San Diego. The following is quoted from that letter: "The University English Council (consisting of all University of California English Department Chairs and Composition Directors) opposes the program instituted at UCSD relegating administration of the Subject A requirement to Mesa Community College. The UCSD arrangement abdicates the university's responsibility to teach the students whom it admits by university instruction and according to university standards. The Subject A Exam was designated to be an instrument for placement within a university context, and Subject A itself is a requirement, not for admission, but for graduation. To maintain instruction at a community college level toward the end of eventually passing the exam and proceeding to

university level instruction is to subvert both the function of the exam and the goals of the Subject A requirement. We urge the UCSD Academic Senate to abandon its support for this arrangement with Mesa Community College." Copies of the letter were sent to all English Department Chairs in the UC System, to Linda Morris (Chair of UC Council of Writing Programs), to Henry Alder (Chair of UCUPRE), and to me. Though ECCTYC and the UC English Council are not focusing on the same aspects of this joint venture, we do share a very deep concern for the program.

Again, let me welcome you to the start of the 1986-87 academic year. ECCTYC will continue in its efforts to represent the concerns of English programs and instructors; in turn, we ask for your continued support.

JIM CAGNACCI
City College of San Francisco

News From Our Regions

REGION VII: NORTH LOS ANGELES

Directors: Bruce Anders, West Los Angeles College; Jo Ray McCuen, Glendale Community College.

In August **LLOYD THOMAS** (Los Angeles Mission College/UCLA Center of Academic Interinstitutional Programs) co-directed the California Literature Project conference in Long Beach, CA. The conference drew elementary and secondary school teachers from all over the state.

REGION X: SAN DIEGO

Directors: Robert Archer, Mira Costa College; Rosanne Hillhouse, Imperial Valley College.

JOHN MARKLEY, (Chair, San Diego City College) hosted the Region X Spring Meeting on 9 May 1986, and co-director **ROB ARCHER** organized the agenda. Rob and **SHIRLEY SYKES** (San Diego Mesa College), ECCTYC secretary, reported on the April ECCTYC Board of Directors Meeting in Sacramento. They mentioned two significant developments: the Center for the Study of Writing, with locations at UC Berkeley and at Carnegie Tech., and the California Literature Project. This project, modeled in part on the various California Writing Projects, is an ambitious scheme to re-emphasize and improve the teaching of imaginative literature in grades K through 12. It will foster the use of writing skills and the study of values through literature, not only for the college-bound students, but for students at every level.

The use of community college faculty to teach the Subject A course on four-year campuses was the topic that consumed most of the meeting time. John reported that from the beginning the San Diego City College English Department had been included in the planning with San Diego State University and that the arrangement had worked smoothly. In contrast, **MURIEL DAVIS**, (Chair, San Diego Mesa College) described a

situation in which an off-campus dean at Mesa had made all the arrangements with UC San Diego without any English Department input on hiring or curriculum review. Fortunately, she and the previous department Chair were able to insist on a more active role for the department. **DENNIS HOWARD** from the Mesa English faculty now has released time to coordinate the UCSD and Mesa programs, working closely with George Hanson, Director of Subject A at UCSD. George's welcome presence at the meeting was one sign that the Mesa/UCSD relationship is improving. A gross inequity remains, however: community college faculty are paid less than UC and CSU instructors teaching the same course.

Co-director **ROSANNE HILLHOUSE** (Imperial Valley College) reported on a Title III Core Academic Skills Program underway at IVC. This two-year program identifies seventy-five incoming students who have not demonstrated minimum competencies and places them in an integrated teaching unit that involves three instructors in English, reading, and math, assisted by a counselor. One specific objective is to reduce the attrition rate of this type of student from the usual 34 per cent to 15 per cent. Rosanne also described an IVC critical reading course that meets the CSU requirement in critical thinking and is proving popular with students.

THE BOW IS DRAWN

Once when in a fit of deep malaise,
I slipped into a reverie of sorts
And gathered up a list of sharp retorts
That I might use on dark and gloomy days
When mood prefers to blame and not to praise.

How pleasant to be armed with just the phrase
To put the selfish fellow down who thwarts
My whim, denies my argument, or snorts
At any bright suggestion I may raise,
Or bridles at my tender sobriquets.

Thus I stocked my quiver with arrays
Of venomed arrows. Anyone who courts
My ire or with my enemy consorts
Or limit of my tolerance outstays,
Beware my awesome list of barbed cliches!

WENDELL SMITH
Santa Monica College, Emeritus

LIT-BASED COMP

(Continued from Page 1)

reaction to the literature gives them the basis of their own analytical papers.

There is another reason for welcoming literature into the composition classroom. We constantly bemoan the fact that our students' writing lacks passion, commitment, style. Yet we never permit them to read really passionate, genuinely committed, authentically stylish writers. Accuracy, organization, logic . . . we give students plenty of models for these admirable virtues. But, grace, bril-

liance, exuberance, beauty . . . these virtues are not allowed on the syllabus.

I do not suggest that we revert to the cold, clinical, arrogant models of textual explication, where the teacher acts as a "word squeezer," as Franny Glass's boyfriend Lane calls his Dartmouth English professor in J.D. Salinger's story. Instead, I suggest that the real content of a composition course ought to be reading, discussing, writing, and re-writing about what W.B. Yeats called "monuments" of the soul's magnificence—imaginative literature that helps students discover the relationships among their lives, their thoughts, and their society.

In fact, based on the State Department of Education's new Model Curriculum Standards, California's entire secondary school system is already moving in this direction. The MCS in English language arts, now being implemented throughout the state, stress that the study of literature should be at the heart of all English courses. Literature should be studied for its meaningful content, for its ability to reflect and help students understand the complex personal, social, and political situations that all citizens of a democracy confront. Properly studied, literature offers just as many opportunities for expository writing as today's non-fiction fare, but literature also lets students explore a much wider range of human experience. If

students are concerned about the conflict between big government and individual rights, let them read Sophocles' *Antigone*. If they believe our nation's Strategic Defense Initiative actually can protect us, let them consider the portentous words in Shelley's "Ozymandias." If they are in danger of being seduced by too many cosmetic or weight reduction ads, let them ponder Hawthorne's "The Birthmark."

The study of imaginative literature, along with selected examples of non-fiction prose exposition, would help us reclaim English 1—or indeed, any English course—as a true "content" course, possessing an academic and intellectual legitimacy of its own. For too long, English teachers have been content to teach "service" courses designed to prepare students to pursue supposedly more purposeful courses, like political science, history, psychology, biology, etc. I suggest that it is time to stop being apologetic or modest about English courses. English is the most important course in the college catalogue, and the study of literature, when it is taught by consistently and creatively connecting stories, poems, and plays to students' lives, can be the most exciting part of a student's academic career.

Lloyd Thomas has taught ESL, composition, and literature courses at Los Angeles Mission College for the past twelve years. He is currently Coordinator of Community College Programs for UCLA's Center for Academic Interinstitutional Programs, a regional director of the State Department of Education's California Literature Project, and ECCTYC's new Vice President.

RHETORIC A LA MODE

Continued from Page 1

unpalatable, unprofitable, irrelevant to students precisely because too many of us emphasize structure rather than content. It is difficult for most first year students to grasp the idea of structure for its own sake—to take part in a process that does not result in any recognizably worthwhile or usable product. It is too hard for most students to see the connections between the structures they are studying and the writing they are being asked to do (or *not* being asked to do—but that's another story) in their other college courses.

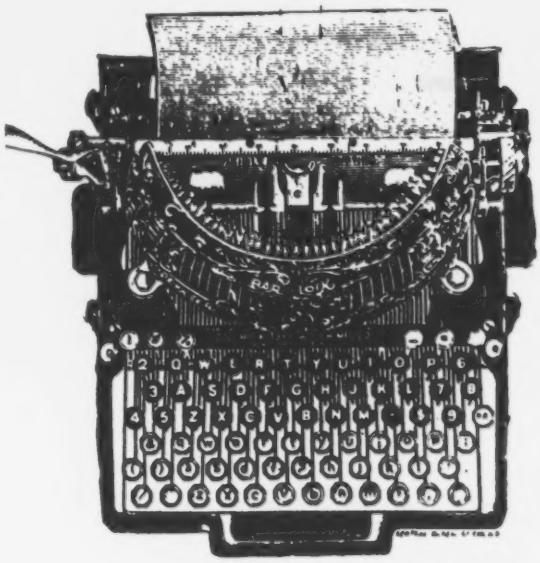
To further complicate the issue, published writing, as we all know, rarely employs any one rhetorical mode exclusively but is usually a combination of many. Thus the models students study in readers like my hypothetical *Rhetoric a la Mode* often break down under analysis and add to student confusion. Students quickly sense that much of what we are telling them is neither useful nor true.

A related problem is the five-paragraph essay. While this can be a useful device, it becomes harmful if students are not made aware that there are other ways to organize, that every topic does not automatically divide itself into three sub-topics, each occurring in nature with three examples of support. This is not the way the mind thinks; too rigid an insistence on this structure can, I believe, actively inhibit thought and cripple writing.

Now I would like to dwell for a moment upon another perhaps extreme example and engage in some more perhaps overdrawn generalizations. A few semesters ago, a student came to my office, furious at having received an F on a long, thoughtful, and rather sophisticated essay. The reason for the F? No thesis statement in the first paragraph. (In my view, the writer's "point" emerged quite naturally and gracefully near the end of the paper.) I defended the teacher, of course, and pointed out to the student the necessity of following directions; but I felt inwardly despondent.

Certainly there is a time and place to teach the thesis statement; it, like rhetorical modes and the five-paragraph essay, is indeed an often-useful tool. My quarrel is with the weight we give it and our reasons for doing so. Sometimes I think we rely on this structure because we really don't know what else to do. A colleague of mine once asked (in sheer dismay, it seemed), "But if we don't require a thesis statement, what are we to look for in their writing. How will we evaluate it?"

After eighteen years teaching and four years as department chair, I've come to the conclusion that both in our clinging to rhetorical modes as providing a structure to English 101 and in our insistence on the five-paragraph-thesis-statement-in-first-paragraph-essay we have substituted artificial and not very useful or interesting schemas for the teaching of thinking and writing processes. We have done this partly because so many of us started our careers with an overriding interest in literature, but found ourselves teaching composition instead. Perhaps it was out of bewilderment or even desperation that many of us embraced a system which looked "scientific" and provided us with essay criteria with which to grade those innumerable essays. (You haven't followed the directions on page 300 of your rhetoric for organizing the comparison/contrast essay. F.) (No thesis? F.)



If we de-emphasize the teaching of thesis statements and rhetorical modes for their own sake, what do we do instead? I'm not sure I have any pat answers: I strongly feel that no freshman writing course should be organized according to the rigid study of rhetorical modes. Students need, as Stephen Krashen has said, "comprehensible input," information that will make sense to them—a lot of it—in order to become "culturally literate" (E.D. Hirsch's term, I believe), in order, that is, to understand more about the society they live in, as read and written about by those who read and write—the shared assumptions, the allusions, the issues customarily debated within the community of readers and writers. It is this kind of knowledge about a given issue (and the culture that has raised the question in the first place) that the students must achieve before they can write clearly, convincingly, and, as Hirsch has demonstrated, even grammatically.

English 101 should have the aim of making students as culturally literate as the semester allows. Students must read a lot; they must write about what they read. I believe all writing courses should be taught like this, the difference being the complexity of the reading, the length of the writing assignments, and the criteria used to judge them. I'm not saying that organizational schemas should never be mentioned—but only in the context of a particular assignment that first of all engages the student with content, with synthesizing numbers of readings and drawing information and ideas from them to express the conclusions the student has formed.

It takes hard work and careful attention to help student writers develop their thoughts in the ways that are best for them and that communicate clearly to their audience. We need to turn our full attention to this task; it should be possible for us to use the same mental processes developed by our training in literary explication to provide our students with fresh evaluations of their efforts.

I fear, instead, that we have let simplistic notions of human processes take the place of genuine involvement with student reading and writing.

—

Marianne Boretz chairs the English Department at Los Angeles City College and is a participant in the Transfer Alliance Program English Alliance of the Center for Academic Interinstitutional Programs at UCLA.

***inside english* DEADLINES**

DECEMBER 1986
7 November 1986

MARCH and MAY 1987
For Articles and REviews
30 December 1986
For Letters, Notices, News from the Regions, Poems, etc.
6 February 1987
10 April 1987

JOURNALISM AND ENGLISH

Continued from Page 3

only as *one* of the structural possibilities of the language. They would ask when you last wrote this kind of piece, and you'd probably answer that it was in an English class. But beyond a freshman writing class? Not likely.

If you're still reading, perhaps I could mention a few other practical considerations in establishing journalism as an equivalency for the written composition requirement. Any newswriting class should have the same prerequisites as freshman English. It should, like its English counterpart, be a standard, three-unit writing class with no ties to the college newspaper. On most campuses the newspaper is a production class—as it should be. But newswriting must remain grounded entirely in writing. It can stress interviewing skills as a way of building oral communication, but both newsgathering and reporting must be kept to a minimum in order to parallel the English curriculum and be defensible.

When you actually get down to debating this equivalency in your division or department meetings, do not debate academic rigor. We in English like to

believe that we alone are the guardians of the language's standards, that we alone deal with the esoteric and the complex. Journalists will blow smoke in our faces if we talk this way. They will remind us that *they* turn out people who earn a salary writing.

Any discussion of an English equivalency will go more smoothly if you start with the assumption that all disciplines are difficult; all have their individual constraints. Most of us will concede that the degree of difficulty in a class is dependent not on the subject matter, but on the demands of the instructor.

In the same area, while we're there, do not debate structure. We teach one structure; journalists another. Our essential differences underscore our common goals and reinforce our commitment to allow students to pursue different ways to reach good writing.

The American Society of Newspaper Editors has recommended that journalism be considered one of the ways high school students can meet the English requirements for graduation. Those of us who teach at the college and university levels should also consider journalism as an English equivalency.

The primary objectives of all of us who teach writing are to challenge students to think and to give them tools to put their thoughts into words. Journalism offers an alternative that will do both.

Susan Cormier, educated at USC and CSU Northridge, taught junior high school in the LA Unified School District for eleven years. She finally came to her senses and to an easier age group when she joined the faculty at College of the Canyons in 1979. There she teaches a twenty-four unit split schedule of English and journalism and advises the college newspaper. The latter takes most of her time, energy, and worry, but still leaves her some time for free-lance writing for magazines and educational journals.

NOTICES

Continued from Page 2

communications, and writing across the curriculum. Other convention activities include a swap shop, an opportunity to meet and talk with Mississippi authors, and two pre-convention workshops: one on developmental studies conducted by Lynn Quitman Troyka, and one on Southern writers.

Highlighting the meeting will be addresses by author Willie Morris and former CCCC chair Maxine Hairston and performances by Sister Thea Bowman.

For information and registration write Local Arrangements Chair Peggy Brent, English Department, Hinds Junior College, Raymond, MS 39154.

MANUSCRIPTS SOLICITED

FEMINIST CRITICISM

1 December 1986 deadline. Articles of fifteen to twenty pages are invited for an anthology on feminist approaches to Chaucer and a companion volume on feminist approaches to medieval literature. Decisions will be made by 1 March 1987. Send inquiries and completed manuscripts to Sylvia Tomasch, Dept. of English, Syracuse University, Syracuse, NY 13244.

AMERICAN SHORT STORY

31 January 1987 deadline. ESSAYS IN LITERATURE is soliciting manuscripts for a book entitled SINCE FLANNERY O'CONNOR: ESSAYS ON THE CONTEMPORARY AMERICAN SHORT STORY. A few essays will review individual stories. Others will study an author's canon of stories or the relation of the canon to the author's novels; ethnic, women, Southern writers, or other groups; or the health of the American short story today and its prospects for the future. Essays of fifteen to twenty-five pages should be sent to Charles W. Mayer, ESSAYS IN LITERATURE, Dept. of English, Western Illinois University, Macomb, IL 61455.

AFI MONOGRAPH PROPOSALS

The American Film Institute has resumed its academic publication program and now seeks monograph proposals. Work submitted should bring together important work in a chosen area, such as AFI's previous monographs: REGARDING TELEVISION, RE-VISION: ESSAYS IN FEMINIST FILM CRITICISM, CINEMA HISTORY/CINEMA PRACTICES, and CINEMA LANGUAGE. Send inquiries and proposals to Bill Nichols, National Education Programs, AFI, Box 27999, 201 N. Western Ave., Los Angeles, CA 90027.

MISCELLANEOUS

THE CALIFORNIA HUMANITIES PROJECT

The California Humanities Project is a state-wide curricular development project that links middle schools, high schools, community colleges, the California State University system and the University of California. CHP goals are to promote regional networks among humanities teachers, coordinate humanities education, and develop working partnerships which will incorporate contemporary humanities research into all levels of the curriculum. CHP guidelines stress the importance of interdisciplinary thinking, cultural diversity, and the shaping forces of ethnicity, gender and socio-economic status.

Representatives from all sectors have attended two conferences (May, 1985 and February, 1986) where such scholars as Sondra Gilbert and Roger Abrahams have presented portions of their latest work and discussed its implications for teaching.

The CHP is now moving into its application phase, with mini-grants available for both local articulation conferences and also smaller partnership implementation projects. These partnerships would draw together secondary and post-secondary faculty who are interested in working in common on curricular enrichment and a coherent sequence of humanities offerings among the sectors. Regional coordinators have been appointed to assist the local networks and partnerships. Regional coordinators are: Northern California: Fernando Nugent (707) 795-1349; Central California/Bay Area: Jean Givens (415) 843-4133; Greater Los Angeles: Peggy Boegeman (213) 296-3970; San Diego Area: Nick Genovese (619) 265-5177.

A conference planned for 20-22 March 1987 in Sacramento will showcase the working partnership projects and regional networks. Chief executive officers of all four sectors of public education in California are invited, and selected other educators and administrators will attend. Contact any regional coordinator to participate.

The California Humanities Project is funded by the California Humanities Council, the Joint Projects of the University of California and the California State University System, the State Department of Education, and the Walter and Elise Haas Fund.

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Don Killgallon

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$ACRAMENTO $CENE

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part-time instructors; and 6) to provide a new finance mechanism for CCs that, subject to legislative and executive branch direction and oversight, authorizes the BG to establish in regulation, after appropriate consultation with local districts, the formula for allocating funds to districts. (Needless to say, folks, but said anyway, this is the draft's style of language, not mine.) The document runs to forty pages, too much to summarize in any detail, and so just a few points here and there.

The major thrust, here, is to make the CCs clearly postsecondary institutions offering instruction through the second year of college; to offer instruction in vocational and technical fields and also in remedial work that will help the students to succeed at the college level; and, in addition, to allow the colleges to grant three associate degrees—in arts, in science, and in applied science. The CCs would be established as an independent postsecondary system with the BG as the director and containing the local districts, vaguely similar, one assumes, to the boards that govern CSU and UC but leaving some control to the local districts. Some means to pay for the CCs is proposed, but is too complicated to explain briefly. In several ways, however, it does not sound too different from what we now have (some version of ADA) except that an amount of money would be allocated to the CCs as a system, leaving the BG instead of the legislature to decide how to allocate it within the system. Several changes in credentialing and granting tenure are proposed. While some kind of credentialing standards is included, the probationary period for new teachers would be between four and six years. The BG would also be empowered to set minimum standards of skill for the students and set stricter standards regarding probation and dismissal and, in conjunction with the boards of CSU and UC, to set up a "general education transfer core curriculum" (its phrase). A large number of provisions now in the Education Code would be removed and become regulations adopted by the CC's BG.

Naturally, many of this draft's suggestions will be the object of different groups' obloquy since few people take kindly to giving up perquisites and power even if doing so would benefit the system as a whole. Whatever the case, this proposal is probably out of date and will likely be revised as people respond to it and as the Joint Committee gets into the business of making the actual legislative proposals.

The JLC's draft outline, in its thirty-two pages, also sets up a number of ideas but in a somewhate clearer, more narrative form than in the format of the Education Code that the Chancellor's draft uses. The main difference between the two drafts is in style and emphasis. This one follows the order of items in the CMP's report submitted last April to the JLC and reviewed in the May 1986 issue of *inside english*: 1) access/success; 2) mission and functions; 3) faculty, administrators, and staff; 4) governance; and 5) finance.

—1) The committee proposes open access, some kind of statewide process of matriculation that involves the faculty (assessment, counseling, and placement; the student and the counselor together developing an educational plan), outreach programs, orientation programs, a review of skills for entry level courses, and programs for the development of the staff and the faculty.

—2) The CCs should serve three major ends: a) "provide *transfer education* of the finest quality. . . . The lower division general education, liberal arts and science courses, should be of equal or superior quality to that offered in either university system. . . . "; b) "play a pivotal role in the provision of quality *vocational education* in an economy of increasing complexity and change"; c) "provide quality programs in *transitional education* for hundreds of thousands of California's citizens." This last is defined as remedial education and English as a Second Language (ESL). The CCs should conduct "state-funded, non-credit adult education," provide "fee-based community service education," and "excellent student services programs must be understood as an essential and important part of the [CCs'] capacity to perform their functions and meet their goals."

—3) A paragraph on faculty affairs deserves to be quoted here:

> We recognize the subtlety of good teaching, and value those who do it well and with passion. We further understand that none of the State's needs will be met unless we have trained and committed faculty, joined by talented service staff and administrators. And while it remains obvious that the State requires faculty who are technically qualified and professionally trained, we believe that the tasks faced by Community College faculty require more. Our goal must be to create the best conditions under which men and women can commit themselves to teaching, the finest environments in which their minds and spirits are free to engage their students and each other. This vision must inform our recommendations, else they be programs without meaning in a context where meaning is all.
>
> . . . [We] aim to increase the authority of a permanent full-time and tenured faculty more into the affairs of the college, while decreasing the districts' current dependence upon part-time temporary faculty. We intend that the faculty assume its proper role as a professional collegiate body. At the same time, we wish to strengthen the role and stability of those support and service staff without whom the entire process of assessment and counseling cannot succeed, and whose continuing engagement with students is a precondition of their success.

The existing credentialing system should be eliminated from the Ed. Code "*on condition* that" the Chancellor's Office convene a Faculty Commission to determine a new system of qualifications for faculty and administrators. Further, full-time positions that become vacant must not be divided into cheaper part-time positions. The current tenure system lacks adequate participation by the faculty, provides an inadequate probationary period for the evaluation of permanent faculty, and does not provide uniform system-wide procedures for due process and grievance. A system of reviewing probationary and tenured faculty by peers, students, and administrators should be set up; and the current probationary period should be extended to four years. The JLC also proposes, in regards to collective bargaining, that the BG

> review the Education Employment Relations Act with regard to the delineation of roles and responsibilities of the Academic Senate and the faculty bargaining agents, especially in light of proposed changes in the role of faculty concerning hiring, peer review and evaluation, and curricular design.

The JLC proposes several encouraging ideas for professional development and for creating what it calls an intellectual and personal environment. The latter would involve summer programs, visiting scholars, interdisciplinary programs outside the college, research and public information projects to be funded through the Community College Fund for Instructional Improvement.

—4) The issue of governance essentially resolves the relationship between the State's Board of Governors and the local district boards. The relationship is currently spelled out in the Ed. Code, but some changes need to be made that would clarify some of the current confusions, make the system more accountable, and cause it to function more efficiently and effectively: set the CCs up as a system of higher education, restructure the BG, remove the employees of the BG (mainly, those in the Chancellor's Office) from the State's Civil Service; in essence, make the CC system parallel in its structure to those of CSU and UC.

As to governance of the local campus, the committee agrees with the CMP that the critical issue is the authority of the Academic Senate over local academic standards and other matters. The BG "should develop guidelines by which the role of the Academic Senate will be strengthened with regard to the determination and administration of academic standards, course approval and curricula, and other academic matters"; and that districts work out a plan to encourage students to participate more "in appropriate aspects of campus and district administration."

—5) And, finally, the JLC recommends that a different method of paying for the CCs be found: specifically a method of differential funding based on something like the following categories: "instruction, student services, academic support, institutional support (administration), plant operations and maintenance, and other categories as deemed necessary." And these would be subdivided as necessary.

Since most of this process is of a political nature, things must perforce move slowly. There are a number of contending factions, each defending its turf, each certain that it is the best qualified to carry out a particular task to the exclusion of others. And so it goes, and it is doubtful that much more can be said on the subject until after the new legislature is well into its term.

ENGLISH COUNCIL OF CALIFORNIA ECCTYC TWO-YEAR COLLEGES

inside english

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inside english

ECCTYC Looks at Teaching

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ECCTYC's resolution on cooperative remedial programs, originally passed in April 1985, was discussed and reaffirmed at the recent ECCTYC Board of Directors meeting.
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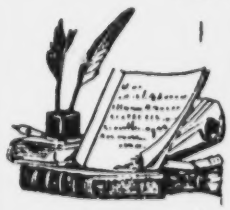

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A READING/WRITING/ESL PROGRAM

Interrelating Skills and Integrating the Curriculum

by JOANN CARTER-WELLS, PH.D.
California State University, Fullerton

The California State University system (CSU) requires that lower division entering students (with certain exceptions) take the English Placement Test (EPT) which was developed by the CSU in cooperation with the Educational Testing Service.

Administered since 1977, this instrument is designed to find out if students have sufficient skills in writing and reading to undertake college-level work and is used to identify students who may need special help in order to continue in college. The legislature provides funds for assistance with follow-up programs on individual campuses.

The four sections of the EPT (Reading, Sentence Construction, Logic and Organization, and Essay Writing) suggest those writing and reading skills most necessary for college-level work. Each of the multiple choice sections (Reading, Sentence Construction, Logic and Organization) is thirty-five minutes in length. The Reading subtest requires that students identify the main idea of a passage, interpret ideas already stated, understand figurative language, and determine the meaning of a word based on its context. The Sentence Construction subtest covers such issues as sentence sense, coordination, subordination, verb and noun agreement, and predication. Logic and Organization focuses on the ways in which ideas can be arranged in logical sequence. This subtest also asks students to distinguish fact from opinion, literal statements from figurative ones, and general from specific terms. The last subtest, Essay Writing, requires forty-five minutes of writing on an assigned topic and is scored from two to twelve in two independent holistic readings.

Students receive scores for each of the subtests, with the addition of a Composition Score (C) that combines the Essay, Sentence Construction, Logic and Organization tests and a Total Score (T) that reflects all the sections of the test. Usually the Total Score is used by individual campuses in determining placement of students in developmental English classes. At Cal-State, Fullerton, (CSUF) a score of T144 or below is used for placement of students in English 99, a remedial course designed to instruct students in basic writing skills. Recently CSUF developed a program that attempted to combine the elements addressed in the EPT. Even though the EPT assesses some measure of reading, and the EPT manual recommends instruction in reading prior to or along with writing, at most campuses formal instruction in reading has not been provided for students whose subtest scores reflect the need for additional instruction.

Earlier I had conducted a research study linking the EPT, GPA, and reading achievement of freshmen, which seemed to suggest that the EPT was as much a reading test as it was a writing test because of the thinking ability that underlies both reading and writing. The English Department at CSUF initiated an experimental program to combine writing and reading instruction as well as ESL for students who had not passed the EPT. ESL was included since we found that a majority of students who did not pass the EPT were non-native speakers. This is a situation which has steadily increased over the years because of the influx of second-language speakers into Orange County.

The rationale for this experimental course relates to the current research in writing/reading instruction and to the shift in thinking in the psychology of learning from behavioral psychology to cognitive psychology. Composing and comprehending are seen as basically interrelated process-oriented thinking skills. And there is a move from the overt concern with discrete and other isolated subskills to a recognition of the importance of the interrelationship of the skills in the *total* process.

Within this framework we organized a team-teaching approach with instructors representing their areas of expertise in writing, reading, and ESL. We attempted to develop an integrated curriculum with emphasis both on individualization, when possible, and on counseling. Students received one hour of writing instruction from Dr. Muriel Schulz, Professor of English, who was both the Director of the Developmental Writing Program and the coordinator of this experimental program. They also received one hour of reading instruction and one hour of either ESL or additional writing instruction per week. The writing instruction focused on the process of writing, with both formal and informal writing assignments that were based on the writing needs of college-level students. ESL students received additional formal writing instruction combined with a counseling emphasis in special tutorial sessions. The reading instruction was based on the research related to metacognition or awareness of one's own skills and on the psycholinguistic model of reading that approaches the reading process as a thinking process. The primary object was to keep students *actively* involved in both processes. Students were instructed in a critical comprehension model based on Bloom's taxonomy that relates levels of critical thinking to an understanding of the structure of writ-

(Continued on Page 4)

ENGLISH COUNCIL OF CALIFORNIA TWO-YEAR COLLEGES ECCTYC

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inside english welcomes articles, reviews, letters, and other writings of interest to instructors of English in two-year colleges. Submissions should be limited to no more than ten double-spaced typed pages. Although a detailed *Policy and Style Sheet* is available on request, in general follow *The Chicago Manual of Style*, *The MLA Style Manual*, and the *The NCTE Guide for Non-Sexist Language*. The editor reserves the right to edit manuscripts so that their format and language conform to the style established in *inside english*.

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Letters—

WHAT ARE WE DOING?

At the risk of creating a chaotic lack of focus, I'd like to react briefly to several articles in the last issue (October 1986) of *inside english* that bear on the teaching of college composition. To any reader looking for a clear sense of direction or enlightenment in our profession, these articles can only serve to remind us all that we really don't quite know what we are doing.

Don't get me wrong. I found all the articles interesting. But they don't quite fit together. Lloyd Thomas argues persuasively for a literature-based composition course, decrying the widespread essay content of reader texts as mere journalism. Two pages later, Susan Cornner presents a very compelling argument *for* journalism as an English equivalent in the training of young writers. On the next page, Clifton Snider describes his experience in using pop culture (predominantly pop music) to teach composition, an approach that steers away from both literary and journalistic reading material. And back on the first page, Marianne Boretz thoughtfully reminds us that using the classic rhetorical modes for teaching comp creates artificial modes of thinking and writing for most students. Finally, a second piece by Lloyd Thomas, an intriguing review of Robert Scholes' *Textual Power: Literary Theory and the Teaching of English*, points out the difference between intimidating students with literature (and the standard writing assignment in literary criticism) and making them participants in the act of reading and writing about literature.

So where does all this leave us? Bewildered? No, I don't think so. More like pleasantly bemused. We've been through this before, and will go through it again. Some of us go through it daily in our departments as we watch and listen to colleagues argue, sometimes predictably, for and against some of the issues raised above, and several others beyond those. Since we cannot and should not expect uniformity of thinking and practice in the utterly elusive and complex work of trying to teach composition, perhaps we can argue firmly for just one thing—the avoidance of hardened opinions and oversimplification.

Lloyd Thomas, for example, seems to suggest that literature is always superior to what he calls journalism, but this gets us into a tricky discussion of just what literature is. Surely, he wouldn't prefer the dullest fiction or poetry to the finest non-fiction. Is the essay in its highest form not literature? Is it never "passionate, genuinely committed, authentically stylish" as Thomas says "literature" is? Does it never have "grace, brilliance, exuberance, beauty"? Is it never "imaginative"? And am I arguing *against* poetry and fiction? NO, NO, NO to all of the above. No, God forbid.

One last point—the point I meant to make when I thought of writing this letter. Whether we use literature or not in our comp courses (and I have always used some, though never to the exclusion of non-fiction prose), the real issue is how (or simply whether) we relate it clearly or directly to the teaching of writing, or at least to the act of writing, for our students. If we don't do that, I'm not sure it matters whether we're teaching Shakespeare or Woody Allen: we're simply not doing the most important part (and clearly the most difficult part) of our job in those courses.

DICK LUNDQUIST
English instructor
Cabrillo College

Notices—

CONFERENCES

CATE ANNUAL CONVENTION

13-15 February 1987. California Association of Teachers of English 29th Annual Convention: "Such Stuff as Dreams Are Made On." Town and Country Hotel, San Diego, CA. For more information write Robin Luby, 6457 Caminito Formby, La Jolla, CA 92037.

MARK TWAIN AND *PUDD'NHEAD WILSON*

6-8 March 1987. Santa Cruz. For information write Susan Gillman or Forrest Robinson, Board of Studies in Literature, Kresge College, University of California, Santa Cruz, CA 95064.

CCCC ANNUAL CONFERENCE

19-21 March 1987. Conference on College Composition and Communication. Theme: "The Uses of Literacy: A Writer's Work in and out of the Academy." Westin Peachtree Plaza, Atlan-

(Continued on Page 4)

STATEWIDE CONFERENCE

ECCTYC's biennial statewide conference will take place in late October, 1987, Thursday afternoon to Saturday noon, at a major hotel in the Costa Mesa/Newport Beach area. Conference program chairs Rob Archer and Lloyd Thomas are eager to review proposals from instructors interested in making presentations — either as single presenters or workshop leaders in a one-and-a-half hour format; or as members of a panel, each of whom will address a related topic for fifteen to twenty minutes.

The conference's working theme will be "Reading to Discover New Worlds, Writing to Create Them." Suitable topics for presentations might include the following:

MAINSTREAMING THE ESL STUDENT: effective strategies for helping the ESL student succeed in college composition.

THE WRITING, EDITING, AND PUBLISHING OF TEXTBOOKS: a panel discussion by publishers, editors, and textbook authors dealing with the problems and pleasures of publishing one's own text.

PROMPTS DESIGNED TO PROMOTE GOOD WRITING: classroom-proven prompts that launch students on exciting voyages of discovery in relation to a text or to their own lives.

WRITING ACROSS THE CURRICULUM: reading and writing assignments that help students delve deeply into the content areas of other disciplines; ways in which English faculty can entice and assist colleagues in other disciplines to use writing as an essential part of their courses.

USING WORDPROCESSING IN THE COMPOSITION CLASS: reports on the most useful software; strategies for encouraging English faculty to incorporate wordprocessing in their classes.

THE MODEL CURRICULUM STANDARDS IN GRADES K-12: the literature-based curriculum reform in California's high schools and its important implications for community college English instructors.

THE INTERRELATIONSHIP BETWEEN COMPOSITION AND LITERATURE: ways in which English faculty can use literature to stimulate effective writing in composition courses.

WHAT IS CRITICAL THINKING, ANYWAY?: defining and applying critical thinking in the classroom; examples of assignments that do and do not encourage critical thinking.

REPORTS ON EXIT EXAMS AND THE SEQUENCING OF REMEDIAL COURSES: how English faculty can responsibly evaluate the complex act of language acquisition and the development of fluency and correctness in writing.

SHAKESPEARE—HOW DO WE KEEP HIM OUR CONTEMPORARY?: Ben Jonson said that Shakespeare "was not of an age, but for all time." What are we doing to keep Jonson from becoming a liar?

Teachers who are interested in making presentations on any of these topics or who have proposals for other topics should send a one-page summary of their presentations to Rob Archer, Department of Letters, Mira Costa College, One Barnard Drive, Oceanside, CA 92054. The summary should include the writer's name, college address, day phone number, evening phone number, and a description of the presentation (not to exceed 150 words).

For further information contact either Rob Archer (619) 757-2121, ext. 228, or Lloyd Thomas (213) 825-6985.

CREATIVITY IS A DIFFERENT KIND OF ANIMAL

The Teacher's Role in a Creative Writing Class

by KAY HAUGAARD
Pasadena City College

Intelligence is a fairly straightforward kind of creature that will stand still to be measured and can be put through certain paces and trained a ready-made bag of tricks. Creativity is a different kind of animal. It can be very tricky and frustrating to deal with because it may be shy and skittish or, on the other hand, may be totally brazen, wild, and unruly.

This animal may not come out when it's called or coaxed. Or when it does come out, may not stay on the paths

A TEACHER'S MAIN TASKS IN TEACHING CREATIVE WRITING ARE TO HELP PROVIDE INSPIRATION, MOTIVATION, ENCOURAGEMENT, AND EVALUATION

marked out but may kick, butt, and riot through flowerbeds, houses, and churches, breaking things and creating general havoc. Then, again, it may be just plain mule stubborn, preferring to "gee" when you say "haw."

So, no wonder some people say, "You can't teach creativity," or, as you will hear some writer say at every writer's conference, "You can't teach writing!"

But that just depends on what you call teaching. Teaching, as we all know, isn't as simple as dumping stuff into the student's head. It is probably more a luring out and putting through their paces certain natural talents that lie in germinal state within the student. For this, teachers are very important. One might as well say that you can't teach gymnastics or driving a car or swimming because it all ultimately takes place in the mind—and the muscle—of the student. But we all know better because we have had outstanding teachers who have taught us to pole vault or drive a car or swim or write.

I've had my share of memorable teachers. One of the most important to me has been Helen Jones who taught "Writing for Publication" at Pasadena City College and whom I didn't get to know until I was married with two children and a third on the way. Helen got me started writing professionally as well as teaching writing. Both activities have been unending sources of pleasure plus a little money. I have seen Helen develop a whole circle of successfully publishing writers, and now many of my students are also publishing, so I *know* that you can "teach" writing.

There are some basic guidelines to follow in coaxing creativity from a person and showing him that he knows more than he realizes. Here are some suggestions that I have found effective.

INSPIRATION: Show enthusiasm for your subject. Enjoy it and show it. Provide a pleasant, relaxed, open classroom atmosphere where students feel free to express themselves without being harshly judged or mocked. Let the pupil know that anything she writes in sincerity will be seriously considered and not condemned on technical points of grammar, punctuation, spelling, or unpopular attitudes regarding moral, social, or political views.

MOTIVATION: Make demands on the students' abilities. Make them write their fingers off. There is nothing so satisfying for students as to produce something they can be proud of. Demanding a substantial quantity of writing is satisfying to the students once they get into the rhythm. Being in a class in which everyone is producing also helps act as a stimulant to further production.

ENCOURAGEMENT: Give the students recognition and attentive reading of their papers coupled with *constructive* critical comments written on them. Read students papers in class—anonymously, to minimize embarrassment. Let the whole class develop its critical faculties and help the author by commenting on the pieces. Don't forget to praise and point out good points as well as to comment on weaker parts and how they can be improved. Try to project your interest into whatever the student is writing about even if you aren't inherently interested in overhauling cars or raising guppies. The best writing comes from sincere, elemental enthusiasm for the material, so let students write about their own interests whether they be baseball, basic research in Physics, rock music, sneaking into movies, or smoking pot.

EVALUATION: This overlaps with encouragement, but it includes more of a responsibility to point out a paper's weak points both conceptually and technically such as grammar, spelling, punctuation. Try to be constructive in your evaluations and whenever possible make suggestions for improvement. "Expand character development by using more anecdotes showing the person in action" is an example of a specific constructive suggestion. Don't crush spirits with strongly negative comments. A really poor paper from someone who has tried can always be given comments such as, "Your last paper was much better," or "I think you are capable of much better work." Restrain those snidely witty criticisms that come too easily to mind. Impress upon all the students that the class is a *mutual help group* that assists all to develop their writing skills. It is intended to help everyone to improve, not to provide a showcase for geniuses or for scathing criticism.

When evaluating student writing one should—first, last, and always—try to see through the technique or lack of it and *into the spirit of the thing*. Don't be one of those horrible teachers who totally ignores the feeling in a story about someone's black and white dog who got hit by a car and only scribbles on it, "*All right* is two words, not one." Empathize with the *intent* of the writer. It is your job to make suggestions to help the student bring the intent and the final result closer together.

—Completeness and clarity: The good old "who, why, what, when, where, and how" questions applied to a piece are always good. What questions does the author leave unanswered? Even experimental pieces should answer enough of these to make the writer's meaning available to the reader. The answer may be subtle and indirect, but if too many questions are left open, there will be precious little more communication than talking to oneself.

—Capturing of a real experience: How does the written experience seem? Even in fantasy (particularly in fantasy!) one has to build a feeling of reality by use of vivid sensory details of sight, sound, smell, touch, balance, emotional response, etc.

—Form: When just starting out with a class, don't worry about technical terms and rules for forms and whether a piece is an essay, article, story, sketch, or whatever. Overconcern about technical points may even confuse and therefore block creativity. At first just regard all pieces as compositions and later on, as students become more self-assured, you can give assignments in specific form.

—Minimize grades: Helen didn't give grades on individual papers and neither do I. I give comments and suggestions; then I give an overall grade at mid-term and for the whole course based upon quality and quantity of production. Anyone who does all the work conscientiously, regardless of quality, will get at least a C. This is to remove worries about flunking through lack of "talent." That way students can relax and concentrate on writing. Higher or lower grades reflect quality and quantity of work done or not done. This system may not be possible in your school, but I find it ideal.

WHAT SHALL I WRITE ABOUT?

I have mentioned the teacher's role, but the students have a role and that is to produce—a lot! On the first evening of class I give them a few questions to use as the basis of a "Self-Inventory": What have I done? Where have I been? Who have I known? What are some emotional landmarks in my life? What is wrong with my life? What do I want? What do I enjoy/dislike? With these questions before them they are reminded of various things in their life and jot down words, phrases, and scraps of ideas that can later be expanded into fully developed pieces. With this fund of material, obtained from them as a captive audience, I don't ever have to hear, "I can't think of anything to write about."

SUMMING UP

The ability to write is useful in every walk of life whether one is writing professionally, writing a personal letter to a friend, making out a teaching or business report, doing scientific research, putting out a newsletter, or simply carrying on a conversation. And the teacher's job is to develop not only the student's talents but his confidence in them as well. If you must lean to one side of the other, lean toward being a cheerleader rather than a judge.

I was at a banquet once where Ray Bradbury was a speaker. He had brought his former teacher as a guest; he praised her in his speech, attributing much of his success to her. Finally, when he was through, she looked up at him in a rather bemused manner and said, "Ray, you are always giving me credit for your success, and I've always wondered what it was I did right."

Without a moment's hesitation Ray answered, "You let me be myself."

Can we do more?

—

In addition to being a widely published freelance writer of articles, essays, fiction, and two young adult books, Kay Haugaard teaches at Pasadena City College in the Extended Day department. She has taught English 1B, Creative Writing, Short Story Writing, and Writing for Publication. She credits her success to Helen Jones, a teacher of Writing for Publication at PCC and the "literary mother" of a vast number of writers who have produced well over five hundred books and quantities of published stories and other pieces.

Upstate/Downstate

ECCTYC RESOLUTION ON COOPERATIVE REMEDIAL PROGRAMS

At the ECCTYC Board of Directors Meeting, 6-7 November 1986, in San Diego, attendees again considered the problem of community college English departments contracting to offer their remedial English courses at four-year institutions in lieu of the universities' traditional Subject-A type courses. Discussion focused mainly on the continuing procedural problems that exist in the contract between San Diego Mesa College and UC San Diego. As a result of the discussions, the ECCTYC Board unanimously reaffirmed its resolution of 19 April 1985, which reads as follows:

RESOLUTION: COMMUNITY COLLEGES OFFERING REMEDIAL COURSES ON CSU OR UC CAMPUSES

WHEREAS the Mission Statement of California Community Colleges stresses the equality of three basic functions: transfer, occupational, and remediation; and

WHEREAS both the California State University and the University of California have plans to divest themselves of remedial education; and

WHEREAS CSU and UC campuses are turning to community colleges to offer and staff remedial English courses on their campuses; and

WHEREAS ECCTYC is concerned that the current trend will identify community colleges as the sole providers of collegiate remediation; and

WHEREAS the first cooperative arrangements between community college and CSU or UC campuses for offering remedial courses have raised serious questions about class size, load, pay parity, and supervision of curriculum and staff; *be it therefore*

RESOLVED that ECCTYC question the principle of community college faculty teaching remedial courses in other segments and object to the arbitrary manner in which community college districts have entered into agreements with CSU and UC campuses.

ADDENDUM:

The Board of Directors of ECCTYC recognizes that several cooperative remediation programs have already been initiated and others may be planned. Therefore, ECCTYC urges that, where such arrangements exist, community college English departments and their districts establish these conditions for intersegmental cooperation in remediation:

1. English departments from both segments agree to participate in the joint venture;
2. Community college course integrity and course supervision be retained;
3. Definition of placement and exit standards be established *jointly* between the community college and CSU or UC campus;
4. The existing cooperative arrangements between community colleges and other segments be considered experimental, which implies
   a) formal evaluation of the experience with reports to appropriate bodies (e.g. English Councils, Academic Senates, and state boards) and
   b) no expansion of these programs until such reports are made;
5. Support of the California Community College Board of Governors recommendation to the Roundtable on Educational Opportunity that the higher education and adult education segments "jointly develop proposed state policy for providing remediation and mechanisms to implement it on a regional intersegmental basis";
6. Regional intersegmental cooperation be seen in a broader context in which community college faculty might also teach nonremedial courses at CSU and UC campuses.

REGION II: SAN FRANCISCO BAY

Director: John Callen, City College of San Francisco

JERRY HERMAN co-chair at Laney College, has been asked to serve on a committee developing a proposal for the Center of the Study of Writing on the UC Berkeley campus. The proposal seeks to provide fellowships for community college instructors of English to spend a year at the Center.

Region II was saddened to hear of the resignation of **BRUCE BENNETT**, Ohlone College, as co-director of the region.

The phenomenal success of the Puente Project under the leadership of **PAT McGRATH**, Chabot College, continues.

LARRY WILLIAMS, formerly of Skyline College, is the new Division Chair of Language Arts at College of San Mateo.

Santa Rosa College has an exemplary/model freshman composition course that has successfully re-introduced literature into the curriculum. **ARNOLD SOLKOF**, department chair, is the editor of a new collection of readings for frosh comp. courses.

TAO HOUSE
Danville, California
May 25, 1950

for Eugene O'Neill

California winter sun
pours through the screened-in sleeping
porch, warming him.

Across the flannel slipcover
his pencil slips,
harder and harder
to hold.
His handwriting has shrunk so
only Carlotta can read it.

A cerebral morning fog,
clinging stubbornly
to the soft corner
of his brain,
doesn't burn off.

A twig snaps in the woods.
He looks up; his eyes drift along
the creek to see once again
his dog Blemie running
with the shadowy Indians
as they track the proud white deer
through manzanita and faded light.

PATTI ANN PATTON
Sierra College

READING/WRITING/ESL

(Continued from Page 1)

ing and the role of the author. Classroom activities included writing at all levels of thinking corresponding to this model to encourage comprehension and retention. Successful completion of English 99 requires that a student pass a writing sample similar to the Essay Writing subtest of the EPT. All components of the instruction related to this ultimate task.

While working in this structure, we found many issues or variables that were essential to the success of such a project. Indeed, an analysis of some of the following variables helped us decide to restructure the program in the following semester. Probably the most critical variable was the need for faculty from two different (although related) disciplines to share the same philosophy of learning. The English Department laid the groundwork for such a program to develop, and the faculty from both English and Reading soon shared a similar philosophy of learning and understanding of student needs. It was interesting to discover that many of the characteristics of remedial readers were also those of remedial writers; operating at the literal level, unable to see their role in learning, possessing inadequate language skills or background, and unable to follow complex relationships or synthesize information among ideas in a text or in writing.

Even though this program has been restructured, the components of instruction are still being combined in the curriculum. Although not an easy task, developing such an integrated course helped to create greater mutual understanding among the disciplines involved. And the recognition of the special needs of ESL students helped to foster greater awareness of the need for additional campus-wide programs.

REFERENCES

California State University and Colleges. *English Tests*. Long Beach, CA: Office of the Chancellor, Division of Educational Programs and Resources, 1980.

JoAnn Carter-Wells is an Associate Professor in the Reading Department at California State University, Fullerton, and is Coordinator of the Undergraduate Reading Lab and the Professional Library.

NOTICES

(Continued from Page 2)

ta, GA. For information write CCCC Annual Conference, 1111 Kenyon Road, Urbana, IL 61801.

MISCELLANEOUS

USF LITERACY CONFERENCE

January 1987 deadline. The University of San Francisco Literacy Conference will be held 11-13 June 1987. Papers are invited on systematic approaches to responding to student writing. Abstracts should be no more than one page in length and should combine theoretical and practical methods for interpreting, analyzing, and responding to student writing. Finished papers should take no more than twenty minutes reading time and should be written with publication in mind, since a selection of the papers presented may be published.

Send abstracts and requests for further information to Brenda Schildgen, Program Chairperson, Literacy Conference, c/o Office of Special Programs, University of San Francisco, San Francisco, CA 94117.

CHILDREN'S LITERATURE

31 January 1987 deadline. The Children's Literature Association invites papers for the MLA meeting in San Francisco, 27-30 December 1987. Areas: (1) Theoretical and Critical Approaches to Children's Literature Written Before 1850. Submit queries and two-page abstracts to Mitzi Myers, UCLA Center for the Study of Women, 2206 Bedford Drive, Fullerton, CA 92631, (714) 993-4472. (2) Non-fiction, Faction, and Fiction: Personal and Public History in Children's Literature. Papers may focus on an individual work, author, genre, period, or culture. All critical approaches welcomed. Studies of contemporary non-fiction encouraged. Submit queries and two-page abstracts to Prof. Frances S. Foster, San Diego State University, San Diego, CA 92182, (619) 254-5443.

ALICE WALKER

16 February 1987 deadline. Alice Walker will be the subject of the Summer 1987 issue of *Callaloo*.

Send manuscripts (two copies, double-spaced, in MLA style) to Charles H. Rowell, editor, *Callaloo*, Dept. of English, University of Virginia, Charlottesville, VA 22903.

Scott, Foresman developmental English texts

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©1985, 347 pages, softbound, with Instructor's Manual.

Process and Practice
A Guide to Basic Writing
Philip Eggers, Borough of Manhattan Community College, CUNY *©1986, 352 pages, illustrated, softbound, with Instructor's Manual.*

A Reader's Handbook
Rose Waserman / Anne [illegible]
©1985, 414 pages, illustrated, softbound, with Instructor's Manual.

Basic Process Writing
Computer-Aided Instruction
Louis C. Marchesano
©1986, 160 pages, softbound, with Instructor's Manual and Diskette.

SuperVocabulary Builder
Strategies Approach
Rose Waserman / Gail Benchener, DeAnza College
©1986, 112 pages, softbound, with Diskette.

For further information write Marcella Hellestrand, Department SA4E, 1900 East Lake Avenue, Glenview, Illinois 60025

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THE FAMOUS TALK ABOUT THE FAMOUS

by LLOYD S. THOMAS
Mission College/UCLA CAIP

Lyle Larsen's *As Others Saw Them: Observations of Eminent Literary Figures by their Contemporaries* amuses, instructs, and intrigues the reader. By carefully selecting excerpts from the letters, memoirs, autobiographies, and biographies of famous English and American writers, he has in effect created a literary cocktail party spanning five centures where great writers chat to each other face to face and gossip about each other behind their backs.

Larsen's book has something for everyone. It ranges from Ben Jonson's famous cavil about Shakespeare's lack of

enthusiasm for revision—"I *remember*, the Players have often mentioned it as an honour to *Shakespeare*, that in his writing . . . hee never blotted out line. My answer hath beene, would he had blotted a thousand" (162)—to Gertrude Stein's rather jealous appraisal of James Joyce as a writer who "has had his day" (117).

Brief quotations can only hint at the discoveries and revelations that await the reader on every page of Larsen's volume. For instance, there is Richard Henry Stoddard's rueful account of Edgar Allan Poe's refusal to believe in the authenticity of Stoddard's poem "Ode on a Grecian Flute." When the expectant author perused the early editions of Poe's *Broadway Journal*, he found the following news: "To the author of 'The Grecian Flute,' we fear that we have mislaid the poem." Then a week later, the astounded Stoddard read, "We doubt the originality of 'The Grecian Flute,' for the reason that it is too good at some points to be so bad at others. Unless the author can reassure us, we decline it." When the outraged Stoddard appeared at Poe's office to vouch for the authenticity of his poem, Poe stormed, "You lie, d--n you. Get out of here, or I'll throw you out!" (141-2). The episode reads like a macabre version of "The Red-Headed League," with the hapless Stoddard substituted for the red-headed gull.

Larsen's book reliably and conveniently collects the famous stories which have grown up around most famous authors. It contains Edith Wharton's hilarious tale of listening to Henry James's interminably complex and convoluted plea for directions in a dark street, only to be informed that the street he had so loquaciously described was the street on which he stood (107-108). The book also includes Hemingway's account of James Joyce's asking for help in a fight: "Deal with him, Hemingway. Deal with him" (117).

Larsen, an English instructor at Santa Monica College, has also unearthed lots of new incidents, such as the time Bertrand Russell's bicycle collided with G.B. Shaw's. As Russell's bike was ruined, he had to take the train back to London, and he recalls seeing Shaw racing alongside the train on his own undamaged machine. Russell reports, "At every station Shaw with his bicycle appeared on the platform, put his head into the carriage and jeered. I suspect that he regarded the whole incident as proof of the virtues of vegetarianism . . ." (164).

Larsen has taken considerable trouble to assemble several accounts of each of his famous writers, so that by turning to the section devoted to Mark Twain, we may read what Ambrose Bierce, Frank Harris, Bret Harte, William Dean Howells, Rudyard Kipling, G.B. Shaw, and even Senator William M. Stewart of Nevada thought of him. And, since turnabout is fair play, the book is carefully indexed so that it is easy for us to discover what Twain wrote about Bierce, Winston Churchill, Dickens, Horace Greeley, Bret Harte, and G.B. Shaw.

For browsing, for finding that illustrative quotation or incident that can make a lecture or article sparkle, for giving as a gift to someone who loves literature, this is a wonderful book. I hope Larsen is already busily at work compiling a Continental version of this lively volume.

☐ Larsen, Lyle. *As Others Saw Them*. Jefferson, North Carolina: McFarland & Co., Inc., 1985. $19.95.

COMBINING READING AND WRITING

by PRUDENCE CREWDSON
Santa Monica College

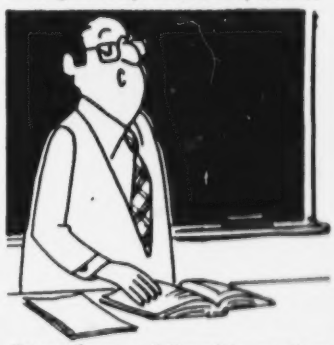
A few years ago, when I began teaching freshman composition at a community college, I was convinced of two things: that reading well is central to writing well and that students should write about their readings—even if only in the most elementary way. But the question of what to read, and why, remained something of a puzzle to me. The anthologies suggested a number of rationales for selecting what to assign: the readings not only illustrated the various modes of writing (narrative, exposition, etc.), they also offered examples of good writing and illuminated this theme or that one. As I guided my students from Orwell's elephant to Forster's wood to Nora Ephron's breasts, my motives shifted. Sometimes I found myself assigning readings because I hoped they would interest my students, or simply because I liked them myself. This uncertainty of motive really was no problem, I told myself, because it was less significant *what* my students read than that they read at all and struggled to analyze their reading in their essays. But I still felt dissatisfied, and so my recent discovery of Jeanne Gunner and Ed Frankel's text, *The Course of Ideas: College Writing and Reading*, answered a need. It provides a logically-ordered series of readings chosen to illuminate concepts central to Western civilization, thoughtfully combined with instruction on basic reading and writing skills.

The Course of Ideas, developed for an experimental freshman writing class at UCLA, was compiled in the belief that beginning college writers can and should contend with academic subjects and that the intellectual history of the Western world is an appropriate starting place. Instead of telling students that writing skills will help them in business and daily life, Gunner and Frankel emphasize the skills important for success in college. "When you read and write for a course in history, political science, sociology, psychology, or other fields, you'll be asked to summarize material, analyze it, use comparison and contrast, and respond in some way," they tell students in their introduction. "These are the skills you'll be practicing throughout this book."

The readings are organized imaginatively, to "present an overview of Western intellectual history" in five areas: religion, science, art, politics, and philosophy. The first chapter lays the groundwork by reviewing those subjects as they were developed in ancient Greece. Each of the other six chapters traces a single area from medieval to modern times. Gunner and Frankel defend the admitted "ethnocentrism" of their text on the ground that "many of our students lack the background in Western ideas that they need and are assumed to have when they enter Western colleges and universities"—a supposition I might have challenged back in the 1960s, but not any longer.

This book may sound too difficult for junior college students, but the readings are so well-introduced and annotated that most reasonably diligent freshman composition students should be able to follow them. Each chapter, as well as each selection, opens with a clearly and simply written introduction that puts the material in context. Many of the readings are preceeded by definitions of "key concepts." The wide right-hand margins, where students are encouraged to write their own comments, are peppered with definitions of difficult words. The first chapter ("The Golden Age of Athens") begins with a time-line and a map. The introduction to the first selection, a chapter from Edith Hamilton's *Mythology*, not only identifies Hamilton but explains the meaning of myth for the ancient Greeks and points out the continuing influence of Greek myths in Western culture. A black-and-white print of Botticelli's "The Birth of Venus" attests to this influence. The list of "key concepts" defines "the real and the unreal," "anthropocentrism and anthropomorphism," and "primeval."

The reading and writing lessons and exercises Gunner and Frankel have spliced into each chapter are another reason junior college teachers might want to consider this book. I have never found a reading anthology that includes such extensive and well-integrated treatments of specific skills. Like the readings, these build upon one another and progress in sophistication from the first chapter to the last. The first chapter lays the foundation with sections on surveying the text, paraphrasing, developing and revising paragraphs, critical reading, defining terms, identifying topic sentences, locating an author's thesis, writing a summary, and organizing and revising an essay. In addition, most of



the readings are followed by excellent "questions for discussion and writing."

All of the exercises include models for students to follow, and they explain fully the logic and value of the skill in question. The emphasis is on serious, sustained thinking rather than on following formulas. Here is a typical piece of advice from the section on organizing an essay:

> Writing is thinking, and no formula can reflect your individual thought. A thesis formula can, however, help you think about essay organization. To use your thesis as a guide to organizing your essay, you need to write a clearly focused and well-developed thesis. Remember that a thesis should *answer* an assignment, not *repeat* it. And it should include the major reasons behind that answer. The more you develop your thesis, the easier it will be to develop your essay.

The advice is backed up by a sample thesis drawn from one of the readings and a breakdown of its parts that works as a paragraph outline of the essay. (Since most instructors are unlikely to

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PRESIDENT'S MESSAGE

Future Plans and Present Happenings

This year, ECCTYC will host meetings of English department chairs/representatives at a one-day conference. Meetings will be held both in Northern and in Southern California to minimize the problems of travel. Dr. Lloyd Thomas, ECCTYC Vice President, will host the southern meeting at Cypress College, and I will host the northern meeting at City College of San Francisco. The date for both meetings will be 26 February 1987; if departments have not already received notice of these meetings, they will soon be getting information. This will be the second such meeting of English department chairs/representatives that ECCTYC provides as a service to keep English departments aware of issues and positions that arise during the academic year in which no statewide conference is held. The first such meeting was held in Spring, 1985, and was well attended by chairs/representatives throughout the state. We hope that this meeting on 26 February will prove an even greater success.

At the Spring 1987 meeting a number of important issues will be discussed. For example, ECCTYC is heavily involved in two statewide grants that will greatly affect English courses on community college campuses throughout the state. We also will review actions of the Master Plan Commission, discuss problems of content versus skills, trace the fate of matriculation legislation, and examine the issue of remediation.

What material concerning actions by the Master Plan and the Joint Legislative Committee we will have in February is unclear at this time. As many predicted last year, "decisions" made concerning community colleges were not set in concrete. As the Commission turns its attention to the California State University system, it finds that it has to modify/change some of its stances on community colleges. I presume that even more changes will occur next year when the Commission focures on the University of California. None of the segments of higher education operates in isolation, and changes for one segment do influence all segments.

By the time you read this column, the ECCTYC Officers and Board will have held their fall meeting in San Diego [see page 4]. They will have discussed recent legislation, findings of the Master Plan Commission, pronouncements by Chancellor Joshua Smith, and progress in the preparation of two grant proposals they have authorized. Reports on these and other issues will appear in future publications.

ECCTYC representatives, along with countless other individuals from community college campuses across the state, have been increasingly alarmed by recent actions of Chancellor Joshua Smith and his staff. More and more frequently, the Chancellor and his staff are ignoring the need to seek "field input" for proposals they prepare to present to the Board of Governors. Instead, they bypass the field—the true experts—or set impossibly short periods of time for response, and simply try to push ill-conceived proposals through the Board of Governors. If nothing else, this high-handed approach has done much to foster collegiality on our campuses; administrators and faculties have banded together, finding a common cause in their efforts to force the Chancellor to follow proven, traditional avenues of consultation.

In closing, I want to inform you of the recent resignation of Bruce Bennett as a director for Region II. We will miss him and thank him for a job well done. The Executive Committee will not appoint a replacement for him since the District is scheduled to hold elections in early spring. Instead, the officers residing in that District will assist John Callen in preparing the meeting and holding the election.

JIM CAGNACCI
City College of San Francisco

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Tentative Movements Toward a New Era. . . . Things to Watch and to Watch Out For

by GORDON TAYLOR
Yuba College

Since the process of studying the whole Master Plan for Higher Education started, many people and diverse groups have come forth with ideas about how the community colleges (CCs) ought to be changed both in what they do and how they are run. A governmental commission was set up to conduct the study; and a joint legislative committee was established to receive the commission's report, to conduct public hearings, and to propose legislation. Processes of this kind move very slowly, and nothing was presented to the Legislature in its last session. Since the new legislature will not start its business until January, most discussions are being conducted elsewhere. That is to say, numbers of organizations and committees continue to meet to discuss various issues and make proposals. What follows is, more or less, a *pot pourri*, as the French phrase has it (but not quite the *rotted pot* as the meaning suggests), of some of the items in this mixture.

Over a year ago, the Board of Governors (BG) of the California Community Colleges adopted regulations—Section 55002 of Title 5—to strengthen the Associate Degree by establishing one set of standards for courses that may be applied to the degree and another set for those that may not. Both types of courses will, however, have to be subjected to the same process of local review and approval. The Board submitted these to the Office of Administrative Law (OAL), which must review state agencies' regulations. The OAL raised a few objections: it deemed several terms "subjective" and "hav[ing] no precise meaning", *e.g.* "appropriate entrance skills," "college level," and "the ability to think critically" among others. The OAL also said the description of who participates "does not indicate with certainty the faculty organizations or groups whose recommendation will be accepted."

According to BG's agenda for 18-19 September 1986 the regulations were revised "to make clear: 1) that the locus of all decisions regarding each 'subjective' term is the college's and/or district's curriculum committee; and 2) that the curriculum committee shall be either a committee of the academic senate or a committee which shall include faculty and may include other members, so long as its composition is mutually agreed to by the district or college and the academic senate." The meanings of the subjective terms and phrases are now spelled out in various parts of Section 55002 in such phrases as, "when the college and/or district curriculum committee deems appropriate"; "deemed by the college and/or district curriculum committee as necessary for success in such courses"; "at levels determined by the curriculum committee to be college level"; "judged by the curriculum committee to be college level"—all of which apply to the various problems of "entrance skills," "college level," "ability to think critically." The composition of the curriculum is spelled out in 55002(a),(1) and is quite explicit.

The OAL also said that a revision of subsection 55805 (b) was unclear; the subsection had said that credit courses for the associate degree shall "include not more than one course not more than one level below English 1A." Since many colleges have at this level more than one course that lead directly to English 1A, the BG's intent was to allow all these to count, while allowing each student to receive credit toward the degree for only one of them. The language on this point has been clarified and explained in section 55805.5.

Everyone even remotely interested in the criteria that establish courses for the degree, credit courses not applicable to the degree, non-credit courses, and community service courses, and the relationship of the academic senate to these and the operation of the colleges should read these sections of Title 5 (about three typed pages that can be read quite easily). The academic senate's being involved in these procedures is highly significant especially in those colleges where vying groups want to dictate to departments how to conduct their business and what standards should be set for testing the students and establishing levels of competence. All this is an attempt to raise the level of teaching and the students' performance in keeping with the general attempt to improve the schools at all levels. Some of the provisions of Title 5 seem quite restrictive, on the one hand, placing sometimes pointless demands on the writing of course outlines, while on the other, establishing reasonable standards but leaving the details of those standards to the local CCs and, thereby, preserving the local autonomy so cherished in the CCs.

A highly significant development, now defined in the regulations, is the relationship of the faculty to the development and review of curriculum through the academic senates of the local colleges. As mentioned above, the local senate will either set up and operate the curriculum committee or agree with the administration on its composition and status. Some major events have already taken place, not necessarily due to the new regulations, which are, technically, not yet in effect. At San-

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ta Barbara College, for example, the Academic Senate establishes the campus's committees and informs the administration of its decisions. At San Diego Mesa College, people who seemed to think their committee structure was just fine and wondered why they should review it did review it and reorganized it by combining a number of committees along with the Curriculum Committee into one called the Policies and Procedures Committee that involves the Academic Senate to a large degree. At Santa Monica College, the Curriculum Committee has five administrators and eleven members of the faculty. Its chairperson is the chairperson of the SMC Academic Senate and the secretary is the Assistant Superintendent, Education. At Saddleback College, the chairperson is a teacher with re-assigned time. All of these are varying approaches to the same basic concept that the faculty is a professional group that knows something about what to teach and how to do it: an idea that has not always been very popular in certain groups.

On the matter of the Review of the Master Plan, the only legislative business at the moment is a bill, AB 3409-Hayden (Santa Monica), that established two task forces: one to study differential funding (possibly to replace ADA), the other to study the qualifications of teachers and administrators—credentials, selection procedures, peer review, the role of academic senates. Both groups are to present their reports to the Joint Legislative Committee by March 1987.

In June 1986, a Task Force on Lower Division Education, appointed by the president of the University of California (UC), filed a report entitled "Lower Division Education in the University of California." The committee was chaired by Neil J. Smelser, University Professor of Sociology, who is also the primary author and editor of the report that runs to fifty-one pages. The report confirmed what most of us in the CCs have known or suspected for many years. It is an interesting report and, on the whole, clearly written. It makes thirteen major recommendations, some of which would require at least some people in the university to fundamentally change some of their attitudes and the ways that they think. It would be worth a couple of hours of time for those who are curious about what goes on in UC, for those who have contact with transferring students, for those who need to correlate what we do with what UC does.

The last two items are of direct interest to us as teachers in the CCs as well as in English.

The first is a draft summary of the proceedings of a conference on affirmative action sponsored by the Board of Governors of the California CCs at San Jose City College on 26-27 September 1986. Its title: "Affirmative Action at the Crossroads: A Manifesto for Change." The tone of the report is probably as important as its content: it has a harsh, somewhat uncharitable, vaguely dictatorial feel about it. The basic idea—to get more people from the minority groups and more women into the educational institutions, both as teachers and, primarily, administrators, so that their numbers will more adequately reflect their proportion in the general population and so that these people can serve as role models for the students of these groups—is a goal that nearly all of us have worked to reach over the years. The main problem, as the figures indicate, is that the proportions of these groups in the institutions have not changed over the years.

To make sure that the proportions do change, the conferees have put forth some proposals from which I extract a couple of the more interesting ones. "Each CEO of each community college should immediately establish an affirmative action screening committee consisting of underrepresented group representatives, the Affirmative Action Officer and/or the Personnel Director. Among other things this committee would have full power to:

"a. determine job qualifications as related to the job function;

"b. review job descriptions prepared by departmental faculty prior to announcement to insure that the description will complement the district's affirmative action goals; [it seems to me that (a.) makes this one redundant]

"c. review and evaluate all applicants' qualifications;

"d. recommend candidates for hiring

"e. reopen the search if the applicant pool does not include persons from underrepresented groups that that particular district need at that point in time; and

"f. reopen a search if candidates recommended for hiring do not reflect underrepresented groups."

"The Chief Executive Officer of each community college should initiate the formation of a 'Community Advisory Council' consisting of representatives from both the external and institutional communities, through which the community can have direct input into the institution's affirmative action process for addressing relevant employment issues. The Community Advisory Council should reflect all significant underrepresented groups, both organized and unorganized, in the community. The leadership of the council should be from the mainstream, and have access and close proximity to the CEO."

There is yet another report, "A New Partnership in Governance," put out in October, 1986, by a sort of self-appointed ad hoc group of CC trustees (5) and district superintendents (6); it bears the logos of the trustees' organization (CCCT), and of the superintendents' organization (CEO). No faculty members seem to have been involved. The thing is replete with the kinds of academic cliches that administrators and trustees have been spouting for years: "the importance of community," "learning is central," "keep teaching and learning active," as though it could ever be otherwise, *et cetera*. It gives a brief history of the evolution of the CCs, and states two key principles of accountability: "First, build on the strength of the community colleges." "Second, emphasize accountability for results," a suitably obscure phrase. In its "Proposed Accountability Model," the report discusses the "Role of the Legislature and the Governor," the "Role of the Board of Governors," the "Role of the District Board of Trustees," and nothing else. The last part talks about "Forging a New Partnership . . . among the Legislature, the Board of Governors and the district boards of trustees, as well as key advisory agencies. . . ."

REVIEWS

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use the entire text or to follow its sequence exactly, a separate index of these lessons and exercises would be helpful.)

Aside from the question of difficulty, the volume of material in this text may be enough to deter many teachers of freshman composition. Indeed, the course plan that Gunner and Frankel outline in the instructor's manual, which involves assigning most of the readings in the text to students in a five-day-a-week, quarter-long writing class, would be wildly unrealistic for most of us. I have assigned fewer than half of the readings during a semester, yet the book is no less valuable for this. Unlike Gunner and Frankel, who assigned more readings than they covered in class, I have found that all assigned readings require class discussion. Many of the students begin to take the readings seriously only when they realize that their essays depend upon an understanding of the reading.

Even though I am still picking and choosing readings from the many possibilities, Gunner and Frankel's text gives me—and I hope my students—a clearer sense of the logic of my choices than we had before. This semester, after reading the Edith Hamilton piece on Greek mythology and two myths, my English 1 students wrote paragraphs applying Hamilton's explanation of the Greek view of the gods to the myth of Echo and Narcissus. For their first essay they answered this question: "Of the three

mythological figures you've read about, which do you consider the most tragic—Echo, Narcissus, or Oedipus?" (The text offered a working definition of tragedy and students discussed their own modifications.) After reading a difficult selection on "The Founders of Western Philosophy," they wrote an in-class essay on differences between the philosophical views of Plato and Aristotle.

They read about Socrates' trial and death in brief selections from Plato's *Dialogues*. They learned from another essay about the ancient Greek concept of "the useful and the beautiful" in art and wrote paragraphs explaining how something they liked (a dress, a surfboard, the Statue of Liberty) is both of those things at once. After reading the Cyclops episode from the *Odyssey*, they wrote their second essay on why Odysseus and Socrates, one fictional and one historical, are both heroes. (We worked together in class on a definition of hero, and we decided that a true hero displays moral as well as physical courage.)

When my students finished the first chapter, I had them dip into the second ("Religious Beliefs and Attitudes") long enough to read the Old Testament story of "The Golden Calf" and the New Testament parable of "The Prodigal Son." They studied the lesson on comparing and contrasting and wrote an in-class essay contrasting the Old and New Testament Gods. Soon we will move to Chapter Four ("Forms and Ideas in Art"), to read Sophocles' *Oedipus Rex*. Because we have read the myth, we will be able to consider how Sophocles transformed the authorless story into a tense psychological drama. We will turn next to the science chapter to read a clear introductory essay on psychoanalysis and then back to the art chapter for Freud's essay on the Sophocles play, in which he explains his theory of the Oedipus complex.

Long before the phrase "critical thinking" became popular, composition teachers were trying to convince students that clear writing depends on clear thinking. *The Course of Ideas* does an especially good job of showing students how thinking, reading, and writing are connected and how they can combine and develop ideas in a multitude of ways. The material it contains has been a refreshing and challenging change for me. Even though my students still commit comma splices and shift verb tenses in midsentence, they leave my class aware—on some level, anyway—of Homer, Socrates, Plato, Aristotle, Sophocles, Freud, myths, parables, tragedy, and psychoanalysis. And that's something.

☐ Gunner, Jeanne and Ed Frankel. *The Course of Ideas: College Writing and Reading*. NY: Harper & Row, 1986. 460 pages, paperback. $13.35.

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inside english

ECCTYC

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For a "Classic" approach to world literature, read about one instructor's satisfying experiences. Page 4

The Academic Senate of California Community Colleges has two programs of interest to community college instructors: one, an opportunity to become a curriculum consultant for a local high school; the other, a network of staff exchanges. Page 4

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PEDAGOGY AND PRACTICE

The Reading-Writing Connection

by **PETER ELIAS SOTIRIOU**
Los Angeles City College

In my seventeen years of teaching English at the junior high, senior high and community college level, I have frequently based my writing assignments upon something my students have read. As an English major both as an undergraduate and a graduate student, I was invariably asked by my instructors to respond in writing to what I had read, so I quite naturally continued this reading-writing pattern when I began teaching.

During the past eight of years of community college teaching, my interest in this reading-writing connection has expanded. I have co-authored the reading text *Steps to Reading Proficiency* and authored the study skills text *Integrating College Study Skills* in which I structured the entire book upon the premise that reading, listening, and writing all share certain cognitive skills of organizing, evaluating, and synthesizing written and oral language. To pursue this interest in reading and writing from a theoretical perspective, I enrolled at the University of Southern California in a graduate program entitled Rhetoric, Literature, and Linguistics.

My graduate course work has shown that from the classical aesthetic theories of Longinus to the psycholinguistic work of Frank Smith, the issue of reading and writing has been considered both as a literary and pedagogic tool.

Longinus's *On the Sublime* deals with the nature of sublimity in the great classical works of his day. In this treatise, Longinus asks how prospective writers can develop sublime thoughts in their own writings. In Chapter XIV, he notes: "For those personages [Homer, Plato, Demosthenes], presenting themselves to us and inflaming our ardor and as it were illumining our path, will carry our minds in a mysterious way to the high standards of sublimity which are imaged within us" (86). Sublime thoughts, Longinus suggests, inspire us and in "a mysterious way" allow us to think sublimely. Clearly, for Longinus, there is a connection between reading or listening to sublime work and writing in that sublime style. In effect, he is saying that sublime thoughts cannot develop within us unless we have appreciated the classical works of our culture.

In their eighteenth century aesthetic treatises, David Hume (*Of a Standard of Taste*) and Sir Joshua Reynolds (*Discourses on Art*) seem to echo Longinus when they encourage artists and writers to study the great works of their culture. In the nineteenth century, Samuel Taylor Coleridge concludes that Wordsworth's noble rustics may in fact be literate if they have had the Bible read to them in church (*Biographic Literaria*).

Certain contemporary literary theorists have been even more direct in their assertion that writing is impossible without reading. Roland Barthes, a French post-structural critic, notes in his *S/Z*: ". . . we see that writing is not the communication of a message which starts from the author and proceeds to the reader; it is specifically the voice of reading itself" (151). In the aesthetics of Barthes—in which neither the author nor the text can impart meaning—the only reality is the act of reading itself. When one reads, Barthes suggests, one writes an entirely new text.

Geoffrey Hartman, an American deconstructionist of the Yale School, comes to a similar conclusion in his *Literature in the Wilderness*: "The difference that reading makes is, most generally, writing. The thinking through, the 'working through' is hard to imagine without writing" (19). Hartman rightly contends that reading is an active process, a "working through," that invariably involves arguing with the text either in casual comments made while reading or in a formal essay.

With Wolfgang Iser, the German reception theorist, this "working through" is given a name. In *The Act of Reading*, he notes that blanks "are the unseen joints of the text . . . they simultaneously trigger acts of ideation on the reader's part" (183). For Iser, these blanks are those comments made while reading, the source for the comments being either material the reader has read in the text itself or new material that the reader brings to the text from previous reading. In either event, these blanks are answered either by informally talking to oneself while reading or by formally responding to them in written form—the essay your students write analyzing a character in a novel or treating the structure of a poem or a short story.

The great psycholinguist Frank Smith applies reading theories more directly to rhetorical pedagogy. In his *Understanding Reading*, Smith introduces terminology that has a direct relationship to teaching composition. His notion of nonvisual information (9) suggests that what a student has previously read determines the extent of understanding a particular text. For Smith, reading is not just the visual information that one decodes but the material that is "carried around by the reader" (10). Therefore, the more students read, the more material they can refer to when composing responses.

Smith later talks about genre schemes or textual structures that readers learn to recognize. He notes: "Each kind of text has its own kind of genre schemes, which distinguish it from other genres or other kinds of texts. Novels do not have the same schemes as textbooks, poems, newspapers, letters, etc." (63). As a concept that organizes discourse, a genre scheme is more inclusive than a rhetorical pattern that composition instructors have used for decades as models. A letter or a textbook has its own shape, and Smith convincingly suggests that writing in any mode or scheme is necessarily improved by reading in that genre scheme.

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Letters—

FOR LLOYD THOMAS, A HOORAY . . .

Hooray for Lloyd Thomas ["A Literature-Based Composition Class," *i.e.*, October 1986]! Yes, we should be teaching literature—stories, poems, plays, epics, novels—to help our students connect with "the real joys and power of language." Have them write what they see in and what they think of Antigone's rebellion; just what Odysseus' persistent lying means; why Penelope refuses to believe her husband is dead; what "lotteries" are performed in our own communities—and whether the wife/mother deserved it.

Let us rebel! and refuse to provide "service" courses, as Professor Thomas aptly calls them.

Hooray for Lloyd Thomas, literature, *inside english*, Barbara Bilson, and our students. These fine folks deserve to have their passions validated and clarified, just as we do.

NORMA SULLIVAN
English Department
San Diego City College

. . . A CAVEAT . . .

Lloyd Thomas' attack on the writing class as a mere skills class devoid of the genuine content of English-literature is eloquent. In fact, it makes me feel a little defensive, though I won't accept the conclusion that I've only been teaching journalism all this time. The truth is that writing classes were never historically conceived of as literature classes in any way. They were argument or rhetoric classes and later skills classes. Literature teachers taught writing classes to get jobs and build departments. Of course, many English teachers taught literature in writing classes because it was their subject.

And that brings me to the point I want to make. It may well be that literature may provide the best content for the English composition class, but not if we use the old graduate critical papers models. That kills both literature and composition. It somehow doesn't seem fair or productive to ask a first semester freshman to learn academic writing while critically interpreting "The Love Song of J. Alfred Prufrock" according to the instructor's complex understanding of the poem, which is never entirely clear to the class.

The student's problems are unlimited: he doesn't have a literature criticism vocabulary, he hasn't a context from which to view the work, his notes don't entirely make sense to him, he isn't a very good writer, and his reader—the teacher—already has her own expert opinion on the subject. This, of course, is the problem in literature classes already, but supposedly the student has had a writing class.

I realize that Mr. Thomas does not intend for us to interpret bad/and or vague literature writing assignments in composition class. He has something much better in mind both for literature and for composition, but we will need models.

JUDITH HERT
Chair, Humanities Division
San Bernardino Valley College

. . . AND SOME DISSENT

I agree vehemently with some of the things my friend and colleague Lloyd Thomas said in his recent article, "The Teaching of Freshman Composition: A Literature-Based Composition Class," and I also disagree equally strongly about others. So I thought I'd write to get all this off my chest.

Yes, we should not be journalism teachers. *Yes*, "the real content of a composition course ought to be reading, discussing, writing and re-writing about . . . imaginative literature that helps students discover the relationships among their lives, their thoughts, and their society." *Yes*, "it is time to stop being apologetic or modest about English courses." *Yes*, "English is the most important course in the college catalogue." Yes, yes, yes!

But Lloyd's definition of "literature" is much too restricted, limited as it is to fiction. I'd like to suggest that much non-fiction is as compellingly imaginative and as well-written as any fiction, and that this non-fiction writing is more cost-effective for us to assign and use in a composition course. I'm thinking of writers like paleontologist Stephen Jay Gould, biologist Garrett Hardin, anatomist Gonzalez-Crussi, physician Oliver Sacks, economist Donald McCloskey, let alone art critics, historians, and folk like that. Even some social scientists write wonderfully, anthropologist Clifford Geertz, for instance. These are the authors we should assign and study; theirs are the texts we should work on in freshman composition.

And we can use (indeed, must use) our literary training, of which we can be duly proud, to show students how to analyze the rhetorical effects created by tone, imagery, cadence, metaphor, dictions, etc., in these other non-fiction "literary" texts, just as well as in the more conventional fictional ones.

But, as usual, textbook publishers are lightyears behind those of us in the classroom. There's hope, though. Better anthologies are slowly appearing. A few do exist that are much more than journalism. We are very proud, for instance, of *Making Connections across the Curriculum: Readings for Analysis* (Bedford Books, 1986), a collection prepared by a group of us in UCLA Writing Programs. And other good collections are on their way.

ELLEN STRENSKI
Asst. Director for Upper-Division Writing
University of California, Los Angeles

[Editor's Note: For another look at using literature in Freshman Composition see Gary Seigal, "Using World Literature in a Freshman Writing Course," p.4]

Notices—

CONFERENCES

WCRLA 20th ANNUAL CONFERENCE

9-12 April 1987. Western College Reading and Learning Association Twentieth Annual Conference: "Back to the Future." Albuquerque, New Mexico. For more information contact Gwen Enright, Academic Skills Department, PSFA 141B, San Diego State University, San Diego, CA 92182.

WCRLA is a group of student-oriented professionals, administrators, faculty, and staff interested and active in reading, learning assistance, developmental education, and tutorial services. Many of the workshops at the conference will be of interest to English instructors and some will directly relate to teaching composition.

19TH CENTURY STUDIES

9-10 April 1987. Interdisciplinary Nineteenth-Century Studies Conference: "Revolution, Instability, Change." San Jose, California. For information write J.H. Haeger or Janice Patten, Dept. of English, San Jose State University, San Jose, CA 95192, or Thomas A. Vogler, Cowell College, University of California, Santa Cruz, CA 95064.

SHAKESPEARE ASSOCIATION

9-11 April 1987. Shakespeare Association of America. Seattle. Write Ann Jennalie Cook, 6328 Station B, Nashville, TN 37235.

WHIM

1-5 April 1987. World Humor and Irony Membership. Arizona State University. For information write Don L.F. Nilsen, English Dept., Arizona State University, Tempe, AZ 85287.

RHETORIC SEMINAR

1-12 June 1987. Twelfth Annual Rhetoric Seminar: "Current Theories of Teaching Composition." Purdue University. Speakers include Edward P.J. Corbett, Linda Flower, James Kinneavy, James Moffett, Frank O'Hare, Ross Winterowd. For more information write Janice M. Lauer, Rhetoric Seminar, Purdue University, Department of English, West Lafayette, IN 47907.

(Continued on Page 6)

A PART-TIMER'S LAMENT

Confessions of a Freeway Flyer

by GARY ZACHARIAS
Palomar College (among others)

I am a part-time English instructor who travels among several community colleges en route to teaching twenty-one units this fall. Thus, the term "freeway flyer" and the daily question: "If this is Tuesday, where am I supposed to be?" I thought that I would cover some of the problems as well as advantages to this kind of life style, as well as offer suggestions for those of you who have not experienced the joy of living life in the fast lane, literally.

The gripes come most easily to mind. First, the part-timer encounters difficulties with courses and students. There is little time to develop new courses that are special favorites. Initially, it's hard to understand where your assigned course fits in with a particular college's sequence of English offerings. Because of limited time and the lack of office hours, it's very difficult to get to know the students and give appropriate guidance to them; the few minutes either before or after class is simply not satisfactory.

Secondly, there is a problem getting to know teachers at the various schools. I miss the chance to learn from those who have taught longer than I have. Many teachers are teaching similar courses, and yet I have little time to see how different people approach the same situation. Departmental decisions reach me in the form of memos; many times there has been no chance for me to have any input. I often think of myself as the Lone Ranger, disappearing quickly after a class, while full-time staff members mutter to themselves, "Who was that harried man?"

A third problem concerns my relationship with the rest of the college outside the English department. I rarely ever meet the other staff members, even though many times there may be areas of mutual concern or benefits. For example, I recently found out that an instructor in philosophy had a critical reading test appropriate to one of my classes. Luckily, he was kind enough to lend it to me even though I had to approach him over the phone since I was not on campus the same time as he was. For the part-time teacher, there never is time to attend campus lectures, sporting events, cultural affairs, or any other important method of establishing ties to the school and community.

In addition to these school-related problems, there are also some private concerns that arise from being a freeway flyer. Many times, the instructor has to teach evening courses as well as other classes that meet at hours unacceptable to full-time staff. Family life suffers when I have to leave my two boys for three or four hours during prime evening play time. Last year, because of a night class, I missed the fun of taking two small ghouls around the neighborhood for Halloween.

Many times the above listed drawbacks can be turned into advantages for the part-timer. Consider the problem of teaching evening classes. They represent a wonderful opportunity to meet the wide range of people who make up a community. There are the older citizens returning to school after many years out in the real world raising a family or holding a job. Their insights and their willingness to express themselves make for much more interesting classroom discussions. There are younger people who have started jobs or families but see the need to enhance their possibilities. This semester in one class I have an auto mechanic, a cab driver, a computer programmer, a former pre-school teacher, a housewife, a retired Navy officer, and a social worker. There's no way I can become elitist or develop an ivory-tower mentality with that kind of real-life vitality in one room.

Secondly, the freeway flyer has a chance to become much more flexible. I have taught on four different campuses under widely varying English department philosophies. One course offered to University of California, San Diego, students at the UCSD campus is run by a local community college. In that situation, it's interesting to teach one class with two layers of administration. Some schools emphasize exit exams, others stress adherence to the University of California guidelines for freshman composition, while still others pretty much leave you on your own. This is a terrific opportunity to see which approaches work best for you.

Another way the part-timer develops flexibility is through course assignments. In many cases, a class becomes available due to a sabbatical or sudden illness. The part-timer can end up teaching a wide range of classes if regulars are already plugged into traditional offerings. Because of this, I have had the opportunity to teach science fiction, creative writing, and critical reading.

So, that's a quick overview of the plight of the freeway flyer. I'd like to offer some suggestions that would help make life a little easier for us. We would like to be informed of all appropriate departmental meetings in order for us to understand the local problems and concerns. Maybe the time of these meetings could be set after input from the part-timers. In addition, each school's English department should prepare a brief paper covering basic policies, procedures, and philosophies. Another big help might be a collection of successful teaching hints from those in the department. Finally, we would appreciate special help in our determination to succeed. For example, I asked one school to please evaluate me in the classroom and to then write a letter of recommendation based on the visit. In spite of repeated entreaties, no one ever visited my room. I was demoralized to realize there was little concern for my class; there was no chance to learn how to improve. Please help us in our search for self-improvement.

I would like to add more, but I just realized this is Friday, and I have to make my peanut butter sandwich for freeway consumption between two campuses. Now that's living life to the fullest: a sandwich in one hand, a can of apple juice between the legs, and a Mack truck's grill filling your rear-view mirror.

—

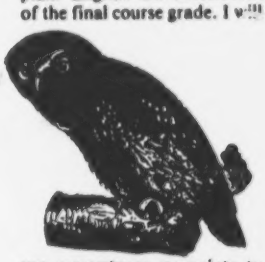
Gary Zacharias was a high-school English teacher for twelve years and had a settled future. Then he went back to school to complete his Master of Arts degree, and now can be found somewhere between Escondido and San Diego on I-15, heading to or from one of his three community college teaching jobs.

One Part-Timer's New Semester Resolutions

by CHRISTINE TCHALAKIAN
Cerritos College, Pasadena City College, Glendale City College

Having just completed my first semester of community college teaching I find that reviewing my teaching methods is just as necessary as preparing material for a new semester's coursework. I have learned much. There are certain things I will never do again, there are other things that I am not too sure about, and there are still other things that I will repeat. Much of what I say might not interest the more experienced instructors who read *inside english*; I am really directing my article to those part-timers who—as I was—are rather unsure about their teaching techniques. The following consists of notes I have jotted down for myself throughout the course of the fall 1986 semester. In no way does it represent a list of "commandments" designed to solve all problems in all classes at all times.

1) I will never again allow students to turn in term papers after the due date without lowering their final mark by one grade for each day the paper is late. (It is dangerous to give that inch.)
2) I will never again accept a term paper that is written out in longhand. (After all, doesn't typing promote good eye/hand/mind coordination?)
3) I will allow only two make-up assignments per semester. (The list of student excuses is incredible—and endless.)
4) I will not repeat and explain homework assignments to every student who misses class. (College means responsibility, and responsibility means getting the assignment from another student.)
5) I will inform all students of their grades at mid semester. (Students must know where they stand *before* the final exam.)
6) I will give unannounced quizzes on the reading material. (This guarantees "packed houses" throughout the semester, not just on exam days.)
7) I will review the correct answers to all exams and quizzes. (Learning means never having to repeat the same mistake.)
8) I will let students rewrite one of their term papers and turn it in by the end of the semester. (We all need a second chance.)
9) I will inform students that they must take the responsibility for withdrawing officially from the course should they decide they want to drop. (Administrative tasks for the instructor are involved enough.)
10) I will spell out in plain, *very* plain English the breakdown of the final course grade. I will



use percentages or points to clarify matters. I will do this on the first day we meet. (The GPA ritual is sacred to all students.)
11) I will use the Socratic method more than the lecture method. I will first ask for volunteers, then call on students for answers. (Students relinquish all rights to anonymity upon entering the classroom.)
12) I will encourage student questions every single day, never ignoring or belittling any question. (Any question is better than a sea of glazed eyes.)
13) I will always write all home-

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BACK TO THE CLASSICS

Using World Literature in a Freshman Writing Course

by GARY SEIGEL
West Los Angeles College

Shortly after I had first started teaching freshman composition in a community college, I took a bold and daring gamble, one that stirred considerable controversy among my colleagues and almost cost me my job: I asked my freshman composition students to buy a copy of Shakespeare's *The Tempest* and read it. I suppose it was a bit audacious, asking students who had difficulty paraphrasing and summarizing a *Time* article to respond to the Great Bard's complex metaphors and intricate verbal games.

But something happened. Just as Alonzo and Sebastian were purged through magic, my sleepy-eyed students in an 8 AM, English 101 class accepted, with wonder, this strange and troubled world which mirrors so closely our own: issues once considered trite and ordinary, like the relationship between parents and children or corruption in politics, took on new meaning, and the characters, particularly Caliban, fascinated the students and encouraged them to think about the hierarchy of nature and other themes they had never considered before.

The papers were good, too. Students who had once written lack-lustre, vague essays responding to ideas in George Orwell and Joan Didion suddenly had examples, symbols, and analogies to document and illustrate their own vision of "an American dream" or their concept of Utopia. The reading and discussion complemented by a visit to a live radio broadcast of the play, and a tour of a Los Angeles museum's special exhibit on Shakespeare gave the students a sense of confidence that allowed them to write with some authority. Although I was thrilled they had an opportunity to be inspired by a great work of literature, my major concern was that the time invested would produce good critical thinking and clear, precise writing. I was not disappointed; I only wished I had included more experiences like this one throughout the semester.

Ideally, literature should motivate students to think, read, and write. Non-fiction may have the same function but not the same impact. Indeed, one would assume that most people become "readers" through close-reading and analysis of literature: it is through the reading of fiction that many of us learned to appreciate non-fiction in the first place. All through eleventh and twelfth grade English (including advanced placement courses) literature is linked to composition, but suddenly, as soon as the student enters community college, literature is relegated to a second semester course, the Mount Everest of English classes, because it usually takes many semesters of remediation and first semester college writing before a student can climb to the top and finally have an opportunity to read Tolstoy or Sophocles.

The climb up this mountain of basic skills can be grueling, and just before reaching the top, the student may be confronted with yet another skill-pack, Freshman Composition, an assortment of necessary skills, bundled tightly and carefully. Once they've placed into Freshman Composition, students should look down—not up—and see a view of the world. A literature-based composition course could give students a rich, tantalizing, awe-inspiring view they will never forget.

Now, I know what you're thinking. Since non-fiction is the form of prose most students will have to read and write in college, instructors naturally need to insist upon using essays. And since freshman composition must, out of necessity, include a variety of skills, from paragraph writing to essay writing to research paper strategies, how does one add yet another ingredient, great literature? How does one take a course that is, almost by nature, a buffet of college skills and transform it into a content-based academic course that is rigorous but not overly demanding and that accomplishes the tasks traditional Freshman comp has always attempted to achieve?

This is how I did it. I created a literature-based composition course that combined world literature and freshman composition: two courses in one (from the Ancients through the Renaissance). Students could take the course for world literature or freshman comp credit. I connected every work of literature to an essay and all the works and essays were interconnected by three major themes: concepts of justice, religious influence on society, and politics and power. I used two texts, the *Norton Anthology of World Masterpieces* and *The Course of Ideas*; I supplemented these with excerpts from other books and magazines.

For the section on the Ancients, I focused on the folly of war and on theories of justice. Students read excerpts from the following: the *Old* and *New Testament*, Robert Graves' book on Hebrew Myths, Hamilton's *The Greek Way*, *The Aeneid*, *The Oresteia*, *The Odyssey*, *The Iliad*, and Barbara Tuchman's *The March of Folly*. We read the complete *Apology* by Plato and *Oedipus Rex*. We listened to and read *Lysistrata* and an essay on the anti-war movement in the 60's. We also studied and discussed perspectives by Freud, Hegel, Aristotle, and Nietzsche.

We began the Medieval period with an excerpt from the film, *Beckett*. We discussed and read Boccaccio, Chaucer, Dante, Tertulian, Bede, and modern essayists on religion. We read Will Durant on pre-Christian history and Harvey Cox on Islamic traditions from the Medieval period to the present. World Lit students focused their attentions on *The Inferno* while Freshman Comp students studied the religious attitudes of the Middle Ages.

For the Renaissance, we compared Dante's and Shakespeare's view on lust. I lectured from Tillyard's *Elizabethan World Picture*. We read Machiavelli's *The Prince* and discussed the relationship between power, politics, and common sense. We read an editorial from the *L.A. Times* that illustrated ways Reagan should have listened to Machiavelli when he was selling arms to the Iranians, and we discussed the Reagan era and its relationship to fourteenth-and fifteenth century Italy. (By this point, many students were reading chapters from Tuchman's other book, *A Distant Mirror*, about the fourteenth century.)

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Academic Senate News

STAFF EXCHANGE

The Chief constructional Officers' organization and the Academic Senate for California Community Colleges received a joint Chancellor's Office Fund for Instructional Improvement Grant to establish *Trading Places*—an exchange program for California community college faculty, administrators, and classified staff. The Senate and Chief Instructional Officers (CIO) established the program in order to make it possible for interested staff to exchange positions with colleagues in their field at other community colleges in the state. Representing the two sponsoring organizations, Dr. Thoy Latham, President of the CIO, and Dr. Mark Edelstein, President of the Academic Senate for California Community Colleges, have pointed out that budget cuts and declining enrollments have decreased both job and geographic mobility for community college staff, thereby limiting opportunities for professional growth. The two presidents further stated that "by establishing *Trading Places*, a clearing house to facilitate staff exchanges, we hope to partially eliminate this problem." The sponsoring groups anticipate that staff exchanges will help introduce new personalities, as well as new ideas, into academic programs. *Trading Places* will give community college staff a sense that they belong to a wider community beyond their individual institutions. As Latham and Edelstein state, "It is our hope that *Trading Places* will become self-supporting after the first year, and that it will become an important component of California Community College staff development efforts."

Under the program faculty, administrators, and classified staff may exchange positions for a year, a semester, or even a shorter period of time. In order for staff to participate, a college is asked to sign up for institutional membership, which is free this year. This membership entitles faculty, administrators, and classified personnel to submit requests for a possible exchange. The Project Director helps individuals work out details, with final exchanges requiring approval by participating colleges, who will continue to pay salaries and benefits to their own employees, while on an exchange.

Kathie Read, Project Director of *Trading Places*, who has had experience in arranging exchanges, can be contacted for further information at American River College, (916) 484-8558.

(Continued on Page 7)

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from a review in RHETORIC REVIEW, Fall 1986

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PEDAGOGY AND PRACTICE

(Continued from Page 1)

Smith's concept that seems to have the greatest applicability to teaching composition is his notion of global and focal predictions (167-169). A global prediction is the long-range, general assessment of a reading task—what reading instructors refer to as the preview skim: How long is the selection? What is the main point? What sorts of details are used? etc. Interestingly, a global prediction from a writing perspective is simply forming a sound thesis statement or a convincing introductory paragraph. Conversely, focal predictions for Smith involve reading details and from a writer's perspective can be seen as the choice of appropriate details to support the thesis or main idea. Perhaps the most interesting conclusion that Smith draws regarding reading for global and focal predictions is that global and focal predictions constantly interrelate, influencing comprehension. And it seems equally true that a key to efficient writing is command of general and specific information and understanding the relationship between each type of information. Mina Shaughnessy in her *Errors and Expectations* rightly notes that for the basic writing student, "the problem . . . lies in the absence of movement from abstract and concrete statements" (240).

How do these theories, then, influence how one teaches composition on a daily basis? Most importantly, there is ample evidence to support my contention that instructor attention to improvement in student writing should necessarily involve instructor attention to improvement in student reading skills. It thus follows that writing assignments that ask students to read and respond to a text will often encourage in students an improved critical and expository voice. The writing proficiency that students derive from recalling what they did over their summer vacation is, I'm convinced, in kind different from the improvement students will derive from writing about Richard Rodriguez's attitude toward bilingual education as developed in *Hunger of Memory*.

The first change that composition instructors can make is to become more systematic in teaching reading skills. Ideally, each English department should agree upon a series of sequentially more challenging reading skills to be taught in composition courses. Summarizing seems to be the key reading-writing skill that students need to master if they want to respond critically to texts. If students cannot express the main idea and major details from a reading and put this information in their own words, they cannot respond intelligently to a reading selection. Since summarizing is such an important composing skill, it needs to be taught at the beginning of a two- or three-course composition sequence and reinforced in each succeeding composition course. Paraphrasing or the putting into a student's own words a difficult sentence or sentences should also be taught in this introductory level composition course. In the intermediate composition course, preferably the one before Freshman Composition, students should be asked both to summarize and to begin to evaluate their summaries, noting which arguments in the selection are sound or unsound and which details are particularly effective or ineffective as support. If students have learned to summarize and have begun to evaluate reading material, then in a Freshman Composition course they will be able to analyze articles in greater depth for style and logic, evaluate the overall effect of a selection, and begin to synthesize information from several sources. Though in the previous course students should have compared in some fashion two reading selections, in Freshman Composition they need to write a longer research paper analyzing several reading selections.

In addition, each department should become more sensitive to the difficulty levels of the articles that students read. The beginning composition courses should use selections from newspapers and magazines that deal with concrete issues (*e.g.*, What are television's negative effects?) The ensuing composition course should continue to use journalistic material dealing with concrete issues, but the concrete data in this material should lead to an abstraction that students must respond to (*e.g.*, Is cloning ethical?). Finally, in a Freshman Composition course, students should be encouraged to read the classics, as Longinus has suggested, such as essays by Einstein, Sartre, or Jung. And in this final course, the essay topics should begin at the abstract level, asking students to present concrete data as support for the abstract statement (*e.g.*, What are the positive and negative results of technology?).

In the classroom, instructors can structure their reading assignments more carefully. Instead of asking students merely to read Isaac Asimov's "The Other You," the instructor can ask students to preview-skim the article in class. Preview skimming is a form of global prediction and ultimately helps shape students' thesis statements and introductions. Using this same article, instructors can ask students to isolate particular details that support the article's thesis. Instructors

(Continued on Page 6)

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PEDAGOGY AND PRACTICE

(Continued from Page 5)

cap then begin asking how and why these details are supportive of the main idea.

If instructors choose to quiz students on their comprehension of a reading selection, they can fashion questions that deal with main ideas, organizational patterns, details of support, and conclusions. As students are directed to look for general and specific aspects of information and organizational structure in their reading, their ability to write about such aspects of information will necessarily improve.

Further, when structuring an essay question about a reading, instructors should insist that students deal in some way with the text: What is the article's thesis? What details are used? Students may present their own opinions about the topic but only after they have demonstrated that they understand what the author is saying. Note how the following essay question on "The Other You" focuses on an accurate reading of the selection yet still allows the student the opportunity to respond to the issue of cloning:

> Isaac Asimov discusses the possibilities of cloning in a future society. In a well organized essay:
> 1) discuss the thesis of the article and list the main points that he presents as support of his thesis
> 2) discuss how Asimov uses these points to develop his argument
> 3) conclude by summarizing the main points that Asimov makes; then explain why you agree or disagree with his thesis.

Finally, instructors can devise follow-up proofreading assignments on the same essay topic. Instructors may choose a representative student essay or compile a patchwork essay from several student papers that include strong and weak writing skills. Here, instructors can ask students to read for effective or ineffective introductions, paragraphs of support, and conclusions. In this sample essay, instructors can also include errors in grammar and usage, asking students both to locate the errors and to correct them. In such proofreading assignments, instructors are again making students read and write, this time to proof an essay and to comment upon it.

By embracing such a reading-writing pedagogy, instructors are ultimately teaching the students the conventions of academic discourse. Developing a clear academic voice is, of course, essential for those of our students who intend to transfer to four-year colleges or universities or who plan to to graduate work. Yet even for students who intend to stop at the certificate level or at the AA degree, the critical skills that they derive from such a reading-writing pedagogy are, I believe, equally important. A language course that teaches students to understand what they read and to be able to express themselves clearly regarding what they read satisfies a fundamental requirement of literacy—one that enriches both a student's work and life.

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This article is adapted from Peter Sotiriou's paper "The Reading-Writing Connection" presented at the Eleventh Annual Chancellor's Conference on Composition and Literature, 6 December 1986, at the University of California, Los Angeles.

Professor Sotiriou received his M.A. from UCLA and teaches reading, freshman composition, and British lit at Los Angeles City College. He co-authored Steps to Reading Proficiency *with Anne Dye Phillips (Santa Monica College) and wrote* Integrating College Study Skills.

Notices

(Continued from Page 2)

NCTE SUMMER INSTITUTE

1-3 June 1987. National Council of Teachers of English, College Section's Summer Institute, Myrtle Beach, South Carolina. Theme: "Teaching Literature to Undergraduates." For details write NCTE Summer Institute, 1111 Kenyon Road, Urbana, IL 61801.

LITERACY CONFERENCE

11-13 June 1987. University of San Francisco Literacy Conference, San Francisco, CA. Theme: "Responding to Student Writing: What Do We Say About Student Texts?" Speakers: Hayden White, University of California, Santa Cruz; Don McQuade, University of California, Berkeley; Joseph Williams, University of Chicago. For further information write Brenda Schildgen, Program Chairperson, Literacy Conference, c/o Office of Special Programs, University of San Francisco, San Francisco, CA 94117.

YOUNG RHETORICIANS' CONFERENCE

18-20 June 1987. Third Annual Young Rhetoricians' Conference. San Jose State University. Ed Corbett will chair a panel of outstanding new rhetoricians: Andrea Lunsford, Robert Connors, and Lisa Ede. Joseph Williams will speak on writing and thinking. Gabriele Rico will present a session on creative approaches to composition. Susan Miller and other contributors to *What Makes Writing Good* will talk about how to elicit and respond to good student writing. Hans Guth will address "revitalizing rhetoric." Iris Tiedt will chair a panel on the metamorphosis of high school composition. In addition there will be workshops on computer writing, ESL, technical writing, conferencing, sentence combining, and other topics of current concern.

Dormitory accommodations are available from $14/night and special conference rates at the St. Claire Hilton. Conference fees: $30/full-time faculty; $10/part-time faculty and students.

For dormitory accommodations call (408) 277-2114. For further information contact Patsy McClure, Associate Chair for Arrangements, San Jose State University, One Washington Square, San Jose, CA 95192-0090.

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MODERN DRAMA

31 May 1987 deadline. $1500 prize for a book-length manuscript concerning drama of the Western world written between World War I and the present. Submit manuscripts to Harry Keyishian, Chairperson, Editorial Committee, Fairleigh Dickinson University Press, 285 Madison Ave., Madison, NJ 07940.

NCTE EDITORIAL BOARD

The Board welcomes submissions of proposals for book publication. It sees a particular need for works on (a) teaching English as a second language and (b) exemplary teaching approaches to commonly taught single works of literature, especially Shakespeare's plays. Interested authors should submit a prospectus containing (1) a rationale, (2) a definition of readership, (3) a comparison with similar NCTE books (if any), (4) an annotated table of contents, (5) an estimate of length (in double-spaced 8½ x 11 sheets) and date by which full manuscript can be expected, and (6) a sample manuscript, such as an introduction or sample chapter. Prospectuses should be addressed to the Coordinator of Professional Publications, NCTE, 1111 Kenyon Road, Urbana, IL 61801.

FRESHMAN ENGLISH NEWS

Freshman English News invites the submission of manuscripts on the theory and practice of rhetoric and composition. Particularly welcome are essays concerning rhetorical traditions and theories, pedagogical techniques, computer-assisted writing instruction, personal reflections on the teaching of writing, reviews of books and software of interest to writing instructors. Manuscripts should conform to the 1984 *MLA Handbook*. Please submit two copies with an SASE to Christina Murphy, Editor, Freshman English News, Department of English, Texas Christian University, Fort Worth, TX 76129.

ANNOUNCEMENTS

INSERVICE VIDEOTAPES

NCTE is interested in reviewing videotapes for preservice and inservice training of teachers of English and the language arts, K-16, with an eye towards making such materials more widely available to the profession. Note that these videotapes should be for instructors rather than students. Please send review copies of videotapes, preferably in cassette form, and accompanying print materials to Dr. Allan Dittmer, Chair, NCTE Committee to Review Videotapes for Inservice Materials, c/o Department of Secondary Education, School of Education, University of Louisville, Louisville, KY 40292. Videotapes will be returned.

CCSF SEMESTER IN ENGLAND

1 September-22 December 1987. Stratford-upon-Avon. City College of San Francisco announces a new semester abroad program. The semester will include courses on Shakespeare, British history, the English novel, British humanities. Students will stay in homes in Stratford and will receive transfer credit for the courses they take. They will take excursions to Oxford, Warwick, Blenheim Castle, Kenilworth, and London; attend theater in Stratford and London; and travel to Yorkshire and Bath.

For more information write Sue Light, Coordinator for International Education, Box A-71, City College of San Francisco, San Francisco, CA 94122, or call Norine Smith at (415) 239-3436.

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ACADEMIC SENATE

(Continued from Page 4)

CURRICULUM CONSULTANTS PROJECT

For the past two years, the University of California Board of Admissions and Relations with Schools, with the cooperation of the Academic Senates of the Community Colleges, the State University, and the University of California, has been working with representatives of the State Department of Education and the Western Association of Schools and Colleges (WASC) to develop and pilot the expanded academic review of the high school accreditation process.

The central feature of this effort, piloted in eighteen schools in 1985-86 and involving seventy-three schools in 1986-87, is the appointment of curriculum consultants from the academic departments of colleges and secondary schools who review the range and effectiveness of the curriculum of the corresponding department in the high school being accredited. The consultant provides the school with expertise in a curriculum area and enables the school to get a fresh and independent perspective on its curriculum.

Each curriculum consultant is assigned to a participating high school in his or her geographical area. The consultant is responsible for visiting the school twice to assist in the official departmental self-study on which the accreditation and quality reviews are based. At the option of the school and consultant, follow up visits may also be scheduled.

The consultant works to assist the high school department members in the following steps of the accreditation self-study process:

A. Understand the process and product of the self-study and review.
B. Understand criteria (the concepts and the "language" of the criteria).
C. Evaluate student outcomes (clues about the effectiveness of the program, clues which lead to specific areas of inquiry or focus during the comparison).
D. Compare the program with the criteria:
   1. Collect information about the program,
   2. Analyze and deliberate the results of the comparison.
   3. Agree on the status of the program,
   4. Agree on the strengths of the program.
E. Develop an action plan to increase the effectiveness of the program:
   1. Decide on priorities,
   2. Discuss possible solutions,
   3. Agree upon action to be taken, by whom, when.

The curriculum consultant will assess what point in this process the department members have reached and assist them with the completion of their work.

Each curriculum consultant is required to attend a training and to visit the school at least twice. During the visit the consultant will observe some classes and meet with department members. Consultants will provide assistance in conducting and writing the self-study report as well as providing external expertise in the curriculum area. They will be familiar with the Model Curriculum Standards, Pursuing Excellence Blend Criteria, outcome data usually available in schools, and information and standards available from postsecondary institutions.

Curriculum Consultants—especially for English—are being recruited now for 1987-88, when it is expected that over one hundred schools will take part in the program. Please write Karen Sue Grosz, Santa Monica College, 1900 Pico Blvd., Santa Monica, CA 90405, for an application form and for further information.

***inside english* DEADLINES**
MAY 1987 issue
10 April 1987
OCTOBER 1987 issue
1 September 1987

REviews

FOUR COMP TEACHERS TALK "TEXT"

by PRUDENCE CREWDSON, DONALD DOTEN, ANNE DYE PHILLIPS, and ANN POPE STONE
Santa Monica College

Note: The reviewers currently teach four sections of English 22, a 3-unit composition course designed as a "bridge" between English Fundamentals and Freshman Composition. In the five years the course has been in existence, the instructors have tried several different textbooks. After using In Charge: Mastery of College Reading and Writing *by Jo An Simmons* et al, *for one semester, they sat down to evaluate the new textbook. All four agree that this is the best book so far. The following review, written in question-answer and commentary form, was assembled and edited by Anne Phillips and Ann Stone.*

All four of us agree that the three components of any remedial English course are writing, reading, and grammar. And in fact, the ad for *In Charge* claims that it 1) "integrates writing and thinking with reading," 2) helps students "master basic sentence structure and grammar by the end of the course," and 3) "pays close attention to the specific writing needs and interests of minority and ESL students who are in or are entering college."

Question: Do you think the book lives up to its blurb? First, does it really "integrate writing and thinking with reading?"

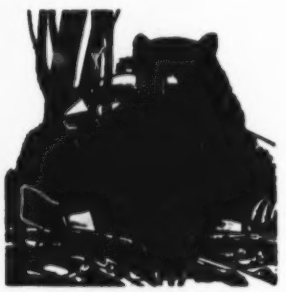
Consensus: Yes it does, very well. The reading selections are all thought provoking; in fact they are not "remedial" at all. The topics are all relevant to the writing assignments. Above all, *In Charge* provides a saturation in reading. And it makes reading truly important—to the student's life and mind, to his/her writing. The very first chapter, "Reading for Pleasure and Power," sets the tone. Richard Wright, Richard Rodriguez, and Eudora Welty all testify to the power of reading in their lives as human beings and professionals.

Question: Did you like the writing assignments in the five chapters?

PC: Some of the assignments are overelaborate or predetermined. Some are too long. The book should ask for shorter papers. There should be more options for teachers. **AP**: Yes, the book is very prescriptive. And some of the "academic ways of thinking" units were undeveloped and, to me, not very useful. Examples are the one on inference and another on premises—syllogisms, we used to call them.

PC: On the other hand, I'd like to see much more done with reading for a writer's premises, on how a thesis is structured. **DD**: The prescriptiveness of the book didn't bother me. That very specifity is good for the students and probably helpful for many teachers who may feel out of their depth in this type of book. I was very happy with the general outline this first time through. But I may resist doing the book exactly this way next semester.

AP: Aren't there specific directions like these usually reserved for the teacher's manual? *In Charge* has no teacher's manual. **AS**: I thought it was good to have the directions right there, for students as well as teachers. Why should the details be reserved for the teacher? So the teacher can appear to be God in the classroom? That's what most manuals are for, you know. **DD**: I agree. The book was just right for a writing lab like our Eng. 22. The class and I were able to discuss each writing assignment together: "Is this a good assignment?" Sometimes I'd say I didn't think it was, but we were going to try it anyway. We talked about what we were doing, and how we were going to do it. It takes a lot of the burden off the teacher. **PC**: Anyway, teachers don't have to follow the directions for assignments exactly, if they don't want to.



Question: How did you like the "Reading Journal" idea—where students wrote entries on their reactions to the reading selections?

AS, AP, PC: Our students uniformly liked the idea, and they wrote really fine entries. The content was much better than we've had in the usual free-form, personal-diary type of journal. This journal assumed it was important to read—and also to think about, evaluate what one reads. Many students wrote about how the reading selections opened their eyes to new ideas, led them to reflect on their own experiences.

Question: Still on the subject of writing assignments: What did you think of the one research paper in the book (in Chapter 2, "Jazz: A Study in Black and White")?

PC: None of us assigned that, did we? I don't like it. The students in this kind of class have enough to do in this book without being sent off to the library to do a research paper. They're not ready for it. Although if our students are supposed to be preparing for Eng. 1 and other college work, then I'd like to see *In Charge* include something in this line. One of the big problems all college students have is their inability to cite sources properly. The book needs shorter assignments spaced throughout, teaching students how to paraphrase, how to cite, what plagiarism is—with examples. These should all be based directly on the readings before them. The termpaper as it's set up here doesn't even mention the problem of how to use sources.

AS: If a research unit is to be assigned, then it should come later in the book when students are ready for it. The jazz paper comes too early. **AP**: *In Charge* does contain a few pages on how to summarize the content of a reading selection, with some model summaries. But this treatment is too brief for such an important—and difficult—skill. Also, the sentence-manipulation exercises give some training in restating an author's ideas.

PC: But I think the book must distinguish between those sentence exercises, where it's OK for us to use the author's words because we're only playing with sentence patterns; and citing an author's words or ideas in a paper, where plagiarism is a real danger. **DD**: Yes, I discovered, that when my students tried to handle the discussion/writing questions following a selection like "Sonny's Blues," they simply could not quote the relevant text correctly.

PC: That's exactly what I mean. The book should have an ongoing component after every reading selection, a short exercise on how to quote from the text, the mechanics of incorporating a quotation into one's written answer—over and over again.

Question: Now we've moved into the second part of the blurb, the claim that *In Charge* helps students "master basic sentence structure and grammar by the end of the course." There are occasional pages of "creative imitation" (models), sentence-combining, subordinating elements, and major punctuation, plus one page on apostrophes. How did these exercises work for you and your students?

AP: I didn't like many of the sentence-combining items. I thought some were hard to combine intelligently. **DD**: But that's perfectly all right. The class learns to evaluate the different versions. They're trying it—playing with sentences. It's almost literary calisthenics. **PC** and **AS**: We liked the sentence work. It showed the students that they have options. They learned various ways to subordinate; they learned how to advance beyond their own terribly simple sentences.

Consensus: Nearly all our students did learn to write more varied and advanced sentences through these exercises.

Question: Would you like to see any changes in this grammar component of the book?

AP: Definitely. These exercises are not inserted in any systematic way. They're seemingly hit-or-miss. For example, mid-sentence punctuation is suddenly given several pages of explanation and a chart—very dull. Of course, the book's foreword mentions that "students will need to use a slim handbook . . . as they revise and edit their drafts." **AS**: It would be better to have it incorporated into the book. I would like to have a separate section at the back, a little handbook. Nothing extensive like the *Harbrace Handbook*—just a review. The writers could tie the exercises into the reading selections, with footnotes. **PC**: Yes, students need a page to go to, to help them with pronouns, or run-ons.

Consensus: The book badly needs an index, not only to readings and writing assignments, but to all the grammar/punctuation exercises and other units.

DD: The grammar exercises are always too few and too easy. I'd like to add that the pages should be perforated for tear-out. Most of my students won't do the exercises unless they must turn them in occasionally.

Question: What about the vocabulary study pages in the book?

AP: Vocabulary is an essential part of any reading/writing book. But again, I didn't like the format. Each page of words, with their definitions, and all the little boxes and fill-ins, seemed unnecessarily complicated. **DD**: Yes, I thought so too. But even worse, the writers give all the definitions away! The student doesn't have to do anything. It would be much better if students were asked to supply the definitions or the meanings in their contexts. Then at least they'd have to bring their dictionaries. **AS**: My class loved the little boxes! It was a word game.

Question: Again quoting the HBJ ad: "The text pays close attention to the specific writing needs and interests of minority and ESL students . . ." Do you agree with this assertion?

Consensus: Yes, the reading selections and writing assignments are definitely effective for these students.

Question: On the other hand, is the book too heavily oriented towards these students? Do non-minority and non-ESL students in the class feel slighted?

DD: Yes, there's a certain tilt to the book, and some of my students felt a little left out. Some of my non-ESL, non-minority students are very unsophisticated. They don't realize that these issues or themes—addiction, jazz, one's ethnic heritage—are universal. They see them only as problems for minorities or immigrants. **PC**: So maybe this is our job as teachers. To show students that these topics are really about the human condition. **AP**: I had no trouble with the "tilt" of *In Charge* until Chapter 5 ("Ethnic Identity and Americanization"). My minority and ESL students had a great time with the readings and the "heritage" writing assignments. But the other students—fourth or fifth-generation Americans—felt they had nothing to write about: no second language, no special customs. What should we call them? "Mainstream"? "Dominant culture"? **DD**: Yes, my "mainstream Americans" wrote that their families had always spoken English, celebrated Christmas and Thanksgiving and Fourth of July—not realizing that these are the things that make a "culture." **PC**: But isn't that one of the provocative things about Chapter 5? Just look, if we went around our table here, each of us would have a different definition of what "Americanization" or "majority culture" is.

AS: But all of us Americans came from somewhere, had roots somewhere else. Maybe there could be an additional reading, something by E.B. White, for example—for the non-immigrant and

(Continued on Page 10)

PRESIDENT'S MESSAGE

3-M's: Matriculation, Master Plan, Meetings

For over a year now, there has been a debate raging about the merits of matriculation legislation for community colleges. The time for debate is over. Though the Governor has only signed a portion of the Matriculation Bill into law, this very act signifies his intent to sign this bill in piecemeal fashion. The time to raise objections is past.

Now is the time for the English Departments to make sure their voices are heard in the planning to develop matriculation procedures and instruments on their own campuses. The matriculation process guarantees English placement assessment, but what device will be used to determine student placement? Left to their own devices, administrators may well choose the most economical means of placing students: a nationally normed, inexpensive, short objective exam. Unless English Departments make loud and clear demands for a writing sample as part of the assessment process, the money spent on matriculation will not benefit student placements in English composition courses; we will, in effect, be taking a step backward. At best, we will have students sent to our classes on the basis of an inconclusive objective test, have to administer a writing sample during the first week of classes, and then attempt to adjust student schedules according to demonstrated writing abilities. This certainly won't be any improvement over what presently exists.

Just as we have to watch closely all plans for matriculation implementation, we have to continue to monitor the activities of the Master Plan Commission and the Joint Legislative Committee. Many community college districts and organizations were lulled by the fact that the Commission submitted a report on community colleges last year. However, as we were frequently warned, the Commission has not finished with community colleges; as they spend this year looking at the University of California and the California State University, they find themselves having to review and revise many of their "findings" about community colleges. Some of the areas getting a second look are remediation, vocational education, governance, and transfer function. Now is not the time to relax and ignore the workings of the Master Plan Commission and the Joint Legislative Committee; now is the time to be alert, to continue monitoring their meetings and their reports.

The issues of matriculation and the Master Plan, along with others equally important, were the reason that on February 26, ECCTYC hosted meetings for English Department Chairs at City College of San Francisco in the north and Cypress College in the south. ECCTYC is committed to keeping departments aware of statewide issues that affect our profession and our professionalism. ECCTYC will be hosting a statewide conference in the fall semester of 1987. Watch for publicity; save the dates of the conference; plan to attend—if you cannot yourself come, at least make sure your department is represented.

JIM CAGNACCI
City College of San Francisco

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Current Trends: A Pendulum Swing Like A Pendulum Do

by GORDON TAYLOR
Yuba College

Three major events over the last twenty years have affected the community colleges in profound ways: the many and varied activites of the 60s and 70s, the advent of collective bargaining, and now, the new regulations in Sections 55002 and 55805.5 of Title V of the California Administrative Code. As to the first, the nation began to discover not very long ago that due to the massive changes in the educational systems that people demanded during those years (the Sixties), many of the people coming out of the schools at any level could neither read nor write nor calculate very well; that they had very little idea how to think critically; that their knowledge of what was said to be irrelevant things, like the humanities and the sciences, was virtually nil. Then came, as a result of the Great Realization, the further realization that these people could not do the things that people educated previously could do, and that if they were to be able to carry on, we would have to go back to educating them.

And so the move to re-introduce real subjects into the curriculum and to gradually weed out the useless and phony stuff from the Sixties came aborning. We have, though, looked to keep what seems good and relevant that was missing from earlier programs; thus, the proposed revisions of the Master Plan for Higher Education, the major revisions to Title V, the image of the pendulum. But having lived throught the Sixties, our points of view are not the same as they were; and so, unlike the pendulum, we cannot swing back to the place where we were before: we do not behave "as a pendulum do." At best, we move in a kind of spiral that wavers along its path, always avoiding the straight ones, it seems. Whether this is a classic case of the thesis leading to an antithesis leading to a synthesis remains unclear at present.

The second of these three events has a few indirect relations to the other two. Collective bargaining has affected us profoundly in the ways we conduct our affairs. It has served mainly to reinforce and confirm in law the old antagonisms between the teachers and the administrators, or, as they style themselves these days, managers, or, even worse, as Chief Officers of some sort, referring to themselves by such inanities as "CEOs" and "CIOs." Why educational establishments should ever need Officers of any kind is something known only to those who need to think of themselves as such. Whatever be the answer, increasing numbers of people, a reasonable number of teachers at least, are coming to believe that collective bargaining is not the great bestower of benefits that they once thought. This arrangement, however, has yet to reach the end of its spiral, and so we are not likely to lurch on to a different stage very soon. Its relevancy to the proposed changes in the curriculum and the encouraging of higher standards is how it might hinder the process of establishing the appropriate guardians of academic rigor, namely, the local Academic Senates and curriculum committees.

The changes to Title V portent many changes in our current offerings, always for the better, one hopes. The intent of the Board of Governors (BG) and of the Chancellor's Office (CO) is to raise the standards of the courses that count toward the Associate Degree, to introduce clearer ideas and concepts of *academic rigor* into our courses. The idea is to make all the courses that we offer toward the Associate Degree clearly college level courses. Doing so, if we take the challenge seriously, has to affect our courses and students in ways that we do not see very clearly at present. Some people, for example, have seen their enrollments drop in those courses that were, perhaps, changed too quickly. The more astute way to proceed may be some way of phasing in all of the changes, giving all parties time to adjust to the new ways. One supposes that, as the new standards take effect, students will catch on and come along to the CCs better prepared than many of them are at present.

Whatever we may perceive as the advantages or disadvantages, the CO and the BG insist that we proceed. Each college must have a plan, which the CO has to approve, to review and revise all its courses and programs by 30 June 1987. If any colleges have not submitted one or have not got theirs approved by then, the CO will presumably have one ready; and those colleges will be required to use the Chancellor's. (This particular information is taken from the workshops on the requirements of Section 55002 that the CO has been sponsoring around the state.)

The primary elements of any plan are: 1) to establish the working relationship between the local Academic Senate, administration, and curriculum committee; 2) to define the various terms referred to in Section 55002 that are matters of local control; specifically *critical thinking* and *college level*, and having done that, 3) determine how they fit into each course; 4) review the entire curriculum to designate the college level courses, place into the category of non-college courses those that

(Continued on Page 11)

REviews

(Continued from Page 8)

non-minority student to identify with. Or the chapter could include a few other relevant questions, such as: what does

the "mainstream American culture" seem to be? I asked my students to formulate a thesis statement about their heritage: "My family is an example of the melting pot" or "My family typifies the American dream." That got a lot of them started.

Question: Does *In Charge* engage the creative teacher?

Consensus: Absolutely. The fact that four of us want to spend part of our vacation time discussing this book and are enjoying it immensely is an indication of how stimulating we found the book.

One last question—a catch-all: So we have agreed that *In Charge* pretty well meets most of its stated goals. Are there any additional comments you would like to make? Any recommendations for future editions, not already mentioned?

Consensus: We think a discography would be a great addition to the chapter on jazz, rather than a bibliography; how can we discuss the music without sound? Also, the book still has rough places. The photo illustrations could be better. Some glaring typos exist, even some actual misspellings and errors—for example, the Spanish name of Los Angeles and the "common root" claimed for "enervate" and "energetic." But these things can easily be remedied in the next edition.

AD, DD: The book filled my 18-week semester—exactly. It would be nice to provide a few more options for teachers, for instance one additional reading selection in each of the five chapters. We would like to see some topics expanded, that were present only marginally in the reading selections: for instance, education today, and feminism—or attitudes toward women. All students are touched by both these topics. **PC**: I'd like to see more selections on television, the influence of the media, advertising, even propaganda. Any one of these topics could even fill an additional chapter, giving the teacher more choice.

Consensus: One of the main reasons we like *In Charge* is that it is not preachy on the issues it raises—drugs, race, immigration, prejudice, and other deep emotions. But it doesn't shy away from values either. It's obviously anti-drug. More indirectly, it celebrates racial diversity and individual accomplishment. We sense a unifying a theme throughout the book, a moral statement about the value of family, of heritage, of self-knowledge, of serious reading and the writing that can flow from that reading.

☐ Simmons, Jo Ann, *et al. In Charge: Mastery of College Reading and Writing*. Harcourt Brace Jovanovich, 1986.

READING AND WRITING: BOOKS FOR THE TEACHER

by SHARON STEEBER
Santa Monica College

Paulo Freire's real work as a teacher began when he faced the fact that beginning with vowel sounds—ba, be, bi, bo, bu—*was not the way to proceed with the people he was trying to reach, the peasants of Brazil. Many people note the fact, but fewer ever face it—I mean the fact that the elements into which a process can be analyzed do not themselves constitute the process nor do they, lined up, offer a model for the way in which a process can best be learned. (p. 124)*

These observations, taken from Ann E. Berthoff's essay in *Only Connect, Uniting Reading and Writing* could serve as an epigraph for three relatively recent books aimed at teachers of composition, literature, and reading. Consisting of collections of essays, the three books provide a great deal of theory and classroom experiences that illustrate and explore the inseparability of the processes of reading and writing. All three books rest on the belief that the "skills" approach to the teaching of reading and writing—that is, an approach that breaks down the writing and reading processes to the mastery of main ideas and topic sentences—misrepresents what it is we actually do when we read or write.

The most readable and slimmest of the three books is *Teaching College Students to Read Analytically, An Individualized Approach*, by Jan Cooper, Rick Evans, and Elizabeth Robertson, all formerly of the University of Iowa Writing Lab. Each author has contributed an essay based on a case history. The first chapter, by Jan Cooper, lays the theoretical underpinnings for the three applications in the succeeding chapters. This first chapter states that the main problem with students' writing is the way they read, offers a definition of reading as an acquired skill that changes the reader's perception and experience of life, and then explains the role of the students' reading journal in developing learner-teacher dialogues and ultimately the students' own inner dialogues as they read or write. The main thread in the three essays that follow, the, is the central role the reading journal plays for three different levels of students.

The first case history unfolds the evolution of a college student initially reading at sixth grade level who is asked to respond in writing to an individualized course of readings. The next essay follows, through her reading journal, the development of a college freshman's thinking skills as she reads Robert M. Pirsig's *Zen and the Art of Motorcycle Maintenance*. The last essay examines the application of the reading journal to a literature class. Besides the inspiring case histories, also of note is the annotated bibliography for those instructors who want to know more about reading research and theory.

Facts, Artifacts and Counterfacts, Theory and Method for a Reading and Writing Course presents an innovative six-unit reading/writing course in effect at the University of Pittsburgh and details the theory behind it. The book is, as the authors say in the first sentence, "a book about reading, writing and teaching and the ways each can be imagined, variously, as acts of composition." The course they describe in this collection of essays was intended for "basic writers" but could just as easily be an honors course. Rather than relegate these basic writers to mechanical or trivial work, the college developed a seminar course where the students would meet to examine a single subject: "Growth and Change in Adolescence." (The subject for the evening section of the seminar was "Work.") The students are required to read selected works on this theme in their entirety. As they read, they respond to the selections by writing in their journals and by developing essays about personal experiences or the reading material or both together. During the semester the students' reading material moves from the concrete and personal (for example, Maya Angelou's *I Know Why the Caged Bird Sings* and each other's essays) to the theoretical (Gail Sheehy's *Passages*). In the process the students formulate their own theories about the seminar's theme, "Growth and Change in Adolescence," then compare those with Sheehy's.

The first part of *Facts, Artifacts and Counterfacts* presents the theory behind the course. The second part, which is especially helpful, presents the course materials and instructions to the students verbatim. English instructors who want the nuts and bolts of how the program works will enjoy this part of the book as well as the third part, where individual instructors in the program examine specific problems or aspects of the "composing" of reading and writing. Among these aspects are the issues of invention, interpretation, revision, and editing.

Only Connect, Uniting Reading and Writing serves as a more theoretical companion piece to the other two books. Perhaps because these essays were drawn from a conference that took place at the University of New Hampshire in 1984, they are more scholarly in approach and can be taxing for the reader not familiar with the linguists and theoreticians of the New Rhetoric and reader-response theory. The essays in this first part of the book trace a historical and intellectual connection between reading and writing. The essays in the second part, "Reading, Writing, Interpreting," stress ways in which students in college level classes can establish a dialogue with their reading materials. The third section of essays examines actual classroom experiences as instructors guide their students' reading and writing. "Fictions," the final section, looks at the acts of reading and writing as interpretation, that is, the creation of a "fiction and not a mirror of 'what happened.'"

☐ Cooper, Jan, Rick Evans and Elizabeth Robertson. *Teaching College Students to Read Analytically, An Individualized Approach*. Urbana, IL: National Council of Teachers of English, 1985. 58 pages, paperback. $5.

☐ Bartholomae, David, and Anthony Petrosky. *Facts, Artifacts and Counterfacts, Theory and Method for a Reading and Writing Course*. Upper Montclair, NJ: Boynton/Cook Publishers, Inc., 1986. 226 pages. $10.75.

☐ Newkirk, Thomas, ed. *Only Connect, United Reading and Writing*. Upper Montclair, NJ: Boynton/Cook Publishers, Inc. 1986. 262 pages. $10.50

Part-Timer's Resolutions

(Continued from Page 3)

work assignments on the board during the first ten minutes of class. (Even teachers forget.)

14) I will return all term papers within one week, graded and with comments. (Alas, the most difficult of all resolutions.)

15) I will take about five minutes at the end of class to recapitulate major points that were presented. (Attention span is short; memory is even shorter.)

16) I will have students give one oral presentation in each course I ever teach. (Whatever happened to the art of public speaking?)

17) I will faithfully honor the aforementioned resolutions though I be subjected to endless pleas, demands, sobs, requests and alibis. (One must be cruel in order to be kind.)

For what it is worth, this is my set of resolutions. I am sure I have not exhausted the list. I am still uncertain about two key points: (1) how do I maintain high standards and still prevent students from getting discouraged and apathetic and (2) how do I instill inner motivation for academic success in as many students as possible? All answers will be greatly appreciated.

Christine Tchulukian has her M.S. in English from UCLA and currently teaches part time at several public community colleges and at Mt. St. Mary's. In addition to teaching freshman comp courses, she teaches courses in literature, vocabulary building, and written and oral communications.

A CELEBRATION
(after Roethke)

Birds in flight know bliss of being,
The joyful hurtling, no fear of fall.
This woman's sent my spirit winging;
My bones have answered to her call.

I know the sun creates the morning.
Her gifted pleasures prove my days.
At night I line in musing darkness,
Dreaming of the way her body sways.

The single heart divides itself;
Fear of desire betrays desire.
Now body comes to body whole;
We close upon a point of fire.

There at the still point of the soul,
What's love but a waking thrill?
I swear birds sing my bones
To ecstasy. She sings. I will.

Men have died for want of beauty.
She teaches me to live—and more.
Her grace is movement without moving.
If she's not love, what's beauty for?

BOB DEES
Orange Coast College

SACRAMENTO SCENE

(Continued from Page 9)

are not, revise those that are not but should be; and 5) revise all the course outlines and syllibi accordingly. Again, according to the workshops already referred to, even though the new regulations won't take full effect until 1 July 1988, the whole process of reviewing and revising does not need to be completed, but substantially well along by then.

There are some elemental problems to work out. Section 55002 and 55805.5, to a certain extent, define a *college level course*: a) an English course not more than one level below freshman composition; and a student who wants to take a course designated as counting toward the Associate Degree (that colleges define according to the guidelines) must be eligible to enroll, by way of "pre- or co-requisite" (the new vogue terms), in English or mathematics courses that are appropriate for the Associate Degree when the curriculum committee deems the knowledge provided by these courses to be necessary for the student to succeed in such courses. This means, in somewhat simpler terms, that to take a course toward the Associate Degree, the student needs to be eligible for the next English course below the level of freshman composition or enrolled in the course that leads to it.

This arrangement presents at least one interesting puzzle. The term *pre-requisite* is well known. *Co-requisite* is less known and means that the students must be concurrently enrolled in the designated co-requisite course. If a student is enrolled in the English or mathematics courses as co-requisites for the other courses and the student fails the co-requisite course but passes the others, would the student fail both or be given credit for the one but not for the co-requisite ones? There are several permutations of this question, but one mustn't get carried away.

Then there is the question of *critical thinking*. There are probably as many approaches to defining the term as there are experts willing to speak out on the subject: Bloom and his so-called taxonomy (in more literate circles, seen for what it basically is, a list), Piaget and his theories, and others—minor peripatetic potentates and consultants rehashing what has been generally known since the days of Aristotle. However all that may be, the curriculum committee on which I sit chose a relatively simple, operational definition, one that lists the basic terms that name the steps one goes through to carry out the operation: terms like ***define, classify, analyze, relate*** (make connections, causal or other kinds), ***compare and contrast, infer, synthesize, evaluate, apply***; all steps that are easily defined and explained but sometimes difficult to carry out. This kind of definition avoids the highly theoretical notions, the sometimes ideological stances, the hocus pocus and impenetrable prose of educationese that creep into some approaches.

What we do and what we accomplish as a result of the revisions to Title V, it would seem, will change how we think of educating our students and what it is that we must teach in order to educate them. At the very least, this kind of change in our attitudes and beliefs seems to be what the Chancellor and the BG have in mind. These also parallel many of the proposals that were put forth in the review of the Master Plan for Higher Education (of which we have not heard much of late, the various committees and commissions being involved in their studies of the California State University and the University of California).

To turn to the more mundane but very important matters, the State's budget, the Governor seems to have not changed his mind in any real way about the community colleges. (For a full, clear discussion of the CCs current standing in the State's budgets, refer to the issue, done up in red, no less, for January 1987 of *FACCTS* by Patrick McCallum of the Faculty Association of the California CCs.) In September, the Governor vetoed $26 million of this year's budget that had been meant for districts with declining ADA, and in January, took out an additional $9 million intended for districts of low wealth. In his new budget message for the next fiscal year, he proposes an increase of 2.5 percent, $47.5 million, for growth and cost of living, which is only 50 percent of what it should be. He also proposes $24 million for instructional equipment, library resources, and deferred maintenance, $7 million of which is to start up a $50 million matriculation program. Some real beneficiaries of the new budget are the Chancellor's Office, which gets twenty-one new staff positions (why do we need to increase the bureaucracy?); libraries, they can get some of the $47 million; and the statewide Academic Senate, which gets an increase of 37 percent.

The hard times have not yet ended and may not for several years. Since we passed Proposition 13 and the subsequent Gann limit on how much the State can increase its budget each year, we depend more and more on the State to pay for the CCs and continuously get proportionately less. Until the priorities in the budget are changed or until the State finds new ways to raise and spend money, we will be restrained to muddling through. We should, though, still be able to raise our standards and generally do a better job of educating our students since the revisions to our courses should not cost money, only time (of which we have inordinate amounts, right?). As the old phrase goes: "Tell it to the marines."

BACK TO THE CLASSICS

(Continued from Page 4)

And after reading and discussing the power and politics of the Renaissance and its relationship to the 1980's, we read *Hamlet*. We saw the Olivier film, we read articles about the relationship between theatre and film; we discussed the Machiavellian elements in *Hamlet* and discovered some of the differences between Hamlet's world, Dante's, Homer's, and ours. The course culminated with the impossible dream, and we read *Don Quixote*.

World Lit students read more; freshman comp students wrote more. World lit students, often with two or three English classes under their belts, helped lead discussions, tutored freshman students, and served as moderators during discussion groups; freshman comp students often brought fresh, original insights to the discussions and benefited from the ideas generated by their peers.

Each class session included some writing and discussion, but I tried also to create a series of stimulating and exciting activities that challenged the students and initiated good creative and critical responses. For example, after the students read Plato's *Apology*, we put Socrates on trial and found him innocent; the world literature students researched and played prosecutors, the freshman comp students played the defense, and our gifted philosophy teacher, Gray Prince, played Socrates. We divided into groups and studied *Oedipus Rex* and its relationship to theories by Freud, Aristotle, Hegel, and Nietzsche. We challenged a nearby high school to a game of "Hamlet," a two-hour marathon we wrote ourselves based on a combination of Shakespeare's play, the game show Jeopardy, and Trivial Pursuit. Our college president came and answered questions related to her role as "Prince" of the college, and the class tried to determine the extent to which a leader can successfully follow Machiavelli's tenets. Other guest speakers included an expert on the Middle Ages and a Cervantes scholar.

Almost every reading, discussion, and activity related to a specific writing assignment. World Lit students wrote a series of take-home mid-terms and a research paper. Freshman Comp students wrote much more. The course began with short papers on Greek and Hebrew myths. Two short summaries—one describing Socrates' defense and the other briefly illustrating Odysseus' heroism—led to a longer paper contrasting the two very different types of heroism. The discussions of *Oedipus* and four different theories led to a paper analyzing the play and its relationship to one theory. A study question on the folly of war became the basis of an in-class question asking students to imagine themselves speaking to Agamemnon, arguing all the reasons not to go to war with Troy. A paper discussing the role of one canto in Dante's *Inferno* led to a longer mini-research paper on the constructive and destructive influence of the church on Medieval society. And a paper on *Hamlet* or Machiavelli led to a research paper investigating one issue raised by our readings and discussions of Renaissance ideas. Each longer paper grew from a small one or an in-class discussion, and longer papers went through conferencing and a process of revision.

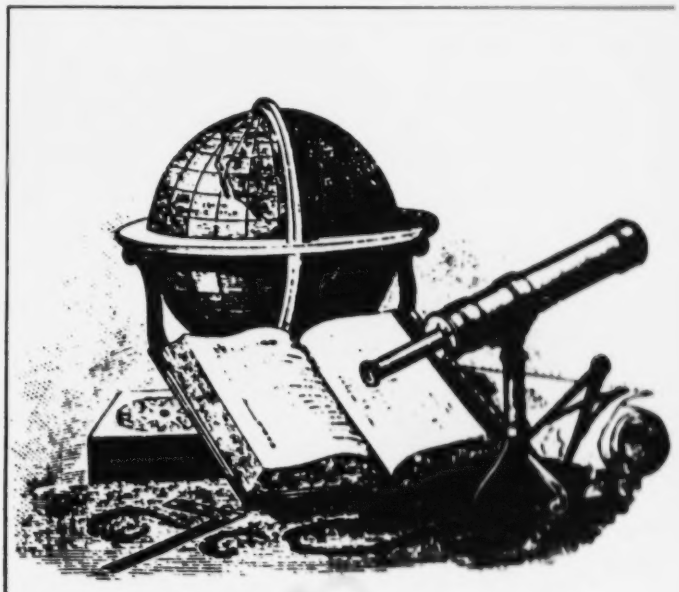
The advantages to this approach are numerous. I believe that students truly feel accomplished after a course like this. The ideas they themselves have discovered from their readings of great literature remain important and relevant to their other classes. And the emphasis on interrelating contemporary essays and classical ideas—forcing students to argue, synthesize, and compare and contrast—naturally provides the students with a rich foundation for their academic career.

Admittedly, there are disadvantages to this type of course. Less ambitious students might find this approach far too taxing. It is a lot of work for the teacher and the students. Like Prometheus, the class tends to overreach. There's too much to do. And in order to prepare students for every assignment through the use of detailed discussion, games, lectures, films, guest speakers, and small groups, most of the conferencing and one-to-one advice must occur outside the classroom. Though this process is very necessary in order to see improvement in student writing, such a commitment to extensive office hours cannot always be possible for instructor or student.

There is no question, however, that the instructor's ability to make such a commitment to a course like this produces great rewards. I honestly believe that if the purpose of every assignment is made clear, and if the discussions carefully lead into the writing assignments, students in a college level writing course can do the work and feel inspired by their accomplishments. Furthermore, it is a joy to see students respond effectively and create imaginative ideas in a well-organized format. Watching progress—that is what teaching is all about. But most important, the literature in this composition course inspires and motivates students to think, read, and write in ways that non-fiction in the traditional essay-based composition courses is not always able to do, and as a result, I believe a course like this will more than likely remain embedded in students' memories, stick to their bones, maybe even transform them much as the great magician Prospero transformed those youthful creatures on that enchanted island into believers of a "brave new world," full of light and truth.

The above article is based on Gary Sewell's presentation "Using World Literature in a Freshman Writing Class" at the Eleventh Annual Chaminade's Conference on Composition and Literature, 6 December 1986, at University of California, Los Angeles.

Professor Sewell, who attended USC and Rutgers, chairs the Language Arts Department at West Los Angeles College and teaches courses in English and film.



ENGLISH COUNCIL OF CALIFORNIA TWO-YEAR COLLEGES ECCTYC

inside english

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INSIDE

inside english

ECCTYC

Looks at the Enhancement of Writing

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WRITING ACROSS THE CURRICULUM

The Crossover Program at Orange Coast College

by JUDITH B. SALZINSKI
English Department Chair, Orange Coast College

The Crossover Program at Orange Coast College was conceived in a manner common to many innovative programs in educational circles—something I call "commiseration over coffee." Bob Dees, then a colleague on the English faculty at Orange Coast College, now Dean of the Literature and Language Division, and I were bemoaning the eternal innocence of our composition students who seemed aggressively virginal in regard to most things concerning their culture and history. Bob and I had recently played the "can-you-recognize-the-following-names" game with them in our separate composition classes and were not at all surprised that names such as Winston Churchill, Margaret Mead, Leonard Bernstein, Sir Isaac Newton, and Eleanor Roosevelt meant little or nothing to them. Our students' cultural virginity is not news to any of us educators, of course, but what did concern Bob and me was how much the very structure of our general education program was contributing to their state.

Like most general education programs, ours was built on the model of discipline as fortress. That is, each of the subject areas of general education had staked out a certain territory in human knowledge and then stood sentinel over that piece of ideological landscape. No doubt, many of us have been to college curriculum meetings that seemed more like border wars than academic colloquiums. No doubt, too, many of us would recognize this analogy extended a bit farther. Most general education programs encourage a vision of students as raw recruits who, volunteering for the discipline of the educational life, find themselves thrown onto an obscure landscape of educational enterprises, divided into fields, each of which is headed by a more or less rigorous field commander who shares with all the other field commanders the slogan, "This course of study will be good for you, will, in fact, make real students of you!" Regarding our own general education program, Bob and I further recognized that it left the selections of courses essentially up to the students, a few of whom were overjoyed when they happened to be studying American history and American literature during the same semester.

Thinking about general education in these terms and attempting to be truthful with ourselves, we knew that we were depending upon our students—those same raw recruits—to make the connections among the complex puzzle pieces of human knowledge. Making connections is at the heart of general education, and yet the very structure of our program and most programs assumed that the connective links were for the students to discover. This realization about our general education combined with the disenchantment we suffered as English composition teachers. We felt discouraged because our student writers had so little of interest to say in their essays; because we saw ourselves constricted by an essentially "contentless" course (my file cabinets are heavy with grim reminders of assignments on subjects which never quite worked); because we knew that our composition course, no matter what we told our students about the importance of writing in all disciplines, was marked by an uncomfortable insularity; and because we were tired of that *tired* assault from our "content" colleagues, "Why aren't you people teaching students how to write?"

Our solution to this combination of educational dilemmas was not a grand scale reorganization of the general education program at Orange Coast College. Rather, we decided to concentrate on the issues that most affected us as composition teachers, planning that the resolutions of our problems might also untangle some of the knots in general education as well. Bob Dees and I decided that we wanted to get something done as quickly and as painlessly as possible. This decision came not immediately upon our recognition of these problems, but following our research of interdisciplinary programs in other two- and four-year institutions. We saw some splendid interdisciplinary programs, some as far away as California State University at San Francisco and Los Medanos College in Pittsburgh, California, and one as near as Saddleback College, our neighbor just a few miles down the freeway—these travel opportunities afforded us as a result of the first of two grants we received from the National Endowment to the Humanities. When it was time to apply for our second grant—a pilot grant—we decided against the complication of an IDS program and for the simplicity of a new composition program—against ambition and for realism.

We had seen IDS programs of extraordinary quality, but the quality of those programs was directly proportional not only to the numbers of fine faculty but also to their continued commitment to the IDS program on their campus, a commitment which took on heroic stature as they battled the giants of program productivity and administrative pragmatism on each campus. We felt that before we could successfully argue for a complete overhauling of our general education structure and philosophy, we would be advised to resolve some of the conflicts in our own field. Working toward these

resolutions necessarily moved us into the issue of content and relevant writing in English composition, and this necessarily moved us into contact with our "content" colleagues. As we moved along in the writing of our pilot grant, we formulated four guiding principles:

1. Our program would be built into the present structure of OCC's General Education Program.
2. Our program would not be seen as a threat to other existing programs, classes or even teachers in general education. (Clearly, what we were attempting to avoid is what education looks upon with most horror—competition.

(Continued on Page 4)

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Send poems to Robert Rippy, *inside english* Poetry Editor, English Department, San Bernardino Valley College, 701 So. Mt. Vernon Avenue, San Bernardino, CA 92403. Send all other submissions to Frances Kurilich, *inside english* Editor, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405. Manuscripts should be accompanied by a cover sheet that includes the author's name, address, and something about the author. Each manuscript should be titled and have the author's name and college under the title. Include a self-addressed stamped envelope.

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Letters

I would like to thank Gary Zacharias for his "Confessions". I appreciate his taking the time to write when I know how difficult it is to take that time.

I'd like to add one surprising advantage I've discovered in driving an hour each way two nights a week to one of my jobs. When I first accepted the position, I tried not to think about the dreaded drive four hours a week. Besides the imagined stress of a long freeway ride, I resented giving up time with my two-year-old for commuting. "What a waste of time!", I thought. After all, what could I accomplish while driving? As a "harried" part-timer, I'm used to making every minute count—grading papers as I eat lunch, for example.

But I've discovered that these four hours that I spend alone in my car each week have become my leisure time—time for myself; time to reflect; time to observe the passing scenery, the sunset, the stars; and time to listen to music, really listen, and even to sing along.

Yes, as Gary has said, we part-timers definitely "have a choice to become much more flexible" and, I'd like to add, creative. Five months ago, I could never have imagined that I would be extolling the pleasures of four hours a week spent commuting on a freeway!

CLAUDINE POGGI
English Department
City College of San Francisco

Notices

ANNOUNCEMENTS

KASER HONORED

Kings River Community College English instructor, Paul Kaser, was recently honored for classroom excellence by the California Association of Teachers of English. Kaser's award was one of two given annually by CATE to California college or university English teachers and is based on recommendations by colleagues and students. Kaser has taught English and journalism at Kings River for ten years.

GROSZ ELECTED

Karen Sue Grosz, English instructor at Santa Monica College, was elected State Academic Senate President in April. An enormously active and concerned educator, Karen has served SMC as president of both its Faculty Senate and Faculty Association (SMC's bargaining unit). Most recently, she served two terms as Secretary of the State Academic Senate. Of particular interest and activity during the past several years is her work with computers in the writing classroom.

i.e. FROM ERIC

Forty issues of *inside english* (Fall 1974-May 1986) are currently available in ERIC's Microfiche Collection. For further information, contact ERIC, Clearinghouse for Junior Colleges, 811 Math Sciences Bldg., UCLA, Los Angeles, 90024.

CONFERENCES

EUDORA WELDY CONFERENCE

17-19 September 1987. The University of Akron announces a call for papers and registration for its conference *Eudora Welty—Eye of the Storyteller, 51 years of Literary Power*. A limited number of papers will be selected by competition; original papers on any facts of Welty's life and work are welcome. Papers should be submitted along with a 250-word abstract no later than 15 June. For information on all aspects of this event, write to Dawn Trouard, Department of English, the University of Akron, Akron, Ohio 44325.

PEER TUTORING IN WRITING

7-8 November 1987. The Fourth Annual Conference in Peer Tutoring in Writing, *The Writing/Tutoring Process*, invites peer tutors, professional tutors, and faculty to share ideas and common concerns. Proposals are being solicited for panels, workshops, and individual presentations; the deadline for these is 15 June (postmarked). For information about proposals, contact Phyllis Lassner, English Composition Board, 1025 Angell, LSA, University of Michigan, Ann Arbor, MI 48109; phone (313) 747-4531. For information about the conference, contact Muriel Harris, Department of English, Purdue University, West Lafayette, IN 47907; phone (317) 494-3723.

From the Editor

Because of Barbara Bilson-Woodruff's involvement in Santa Monica College's Study Abroad Program, these last two issues of *inside english* have been my "babies" from start to finish, making the past semester a memorable and full one.

I am most grateful to Barbara, who, despite the necessity to pack books, bags, and kleenex (for her cold), managed to get a good backload of articles for me—and much good advice. To Roberta and Manfred of the Palisadian Post, which does *i.e.*'s typesetting, many thanks for their efficiency, promptness, and professionalism. And to Mr. Bullock and Mr. Peppard of Los Angeles Trade-Tech College, our printer, another hearty thank you for getting our issues "on paper" so very well.

Now—to the October issue for the 1987-88 year. Barbara and I would like to try for an ESL-centered issue and strongly encourage your contributions, whether in areas of concern, teaching strategies, successful programs, reviews of books or audio visual programs, and so on. I am holding on to a number of ESL articles to help form the core of this issue, but we need more.

As the semester nears its end, I eagerly await the sight of that last United Parcel bundle destined for some community college in our state—and the arrival of Ms. Bilson-Woodruff's plane on California soil!

FRANCES J. KURILICH
Santa Monica College

***inside english* DEADLINES**
OCTOBER 1987 issue
1 September 1987
DECEMBER 1987 issue
1 November 1987

STATEWIDE CONFERENCE

Don't forget ECCTYC's biennial statewide conference to take place in October in Costa Mesa. Conference chairs Rob Archer and Lloyd Thomas are reviewing proposals on such topics as mainstreaming the ESL student, writing across the curriculum, keeping Shakespeare contemporary, and use of word processors in composition classes. For information on this conference, whose working theme is *Reading to Discover New Worlds, Writing to Create Them*, contact Rob Archer (619) 757-2121, extension 228, or Lloyd Thomas (213) 825-6985.

NAPA VALLEY SUMMER
July 27-31, 1987
NEW POETRY WORKSHOP
Brenda Hillman Robert Pinsky
Steve Kowit

August 3-7, 1987
CRAFT OF FICTION CONFERENCE
Ron Hansen
Mary Hedin Anne Lamott
John Leggett
(Director, Iowa Writers Workshop)

Contact: David Evans
Napa Valley College
Napa, California 94558
(707) 253-1445

BRIDGING TWO WORLDS

Community College & University Freshman English

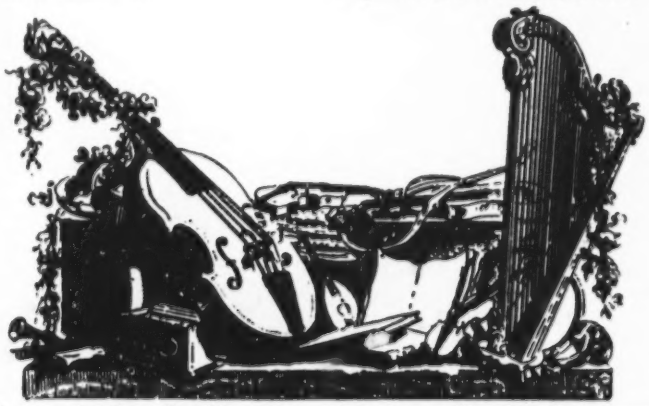
by MARJORIE FORD
Santa Rosa Junior College

After teaching for more than ten years at a number of Bay Area community colleges, I was hired as a half-time instructor of Freshman English at Stanford University. I have also continued to teach part-time at Santa Rosa Junior College. Because of my "double life," my colleagues and students frequently ask me how I manage teaching in two very different educational settings, if it is hard to make the transition between Stanford and Santa Rosa, how my expectations of students are different at the two schools, and what distinguishes a Stanford student from a Santa Rosa student. Although I don't find the transition between the two schools difficult, I often find myself puzzling over the differences in the quality of work that my students at Stanford and SRJC produce. More importantly, I find myself thinking about how I am consciously translating my university teaching experience into my community college classrooms. My own questions as well as the questions from my colleagues and students have led me to explore and clarify these issues in a systematic way.

Since the Freshman English curriculum at Stanford and Santa Rosa are comparable, with similar departmental course outlines, required words to be written per course, and even the same basic selection of recommended texts, theoretically one's experience teaching Freshman Composition at the two institutions could be analogous. However, because of the different student populations and the particular ways that the university and the community college serve and relate to their students, I have found significant variations in the issues and problems involved in teaching at the two schools.

The first part of my study involved comparing a holistically scored in-class written exam that was given to both my Stanford and SRJC students, as well as a close examination of the quality of their essays written at home on similar topics. These in-class exams and finished essays were reviewed with a group of my colleagues at Stanford and SRJC.

In order to make an objective comparison of their writing abilities, my students at Stanford and SRJC were asked to read a selection from *The Peter Principle* and then write an analysis of its validity. The students were given an hour in class to write their papers. The results from this holistically scored in-class essay exam showed that the best SRJC students could write as well as the weakest writing students at Stanford, and that the brightest students at Stanford clearly had much more highly developed thinking skills than the SRJC students. More specifically, the exam revealed that the Stanford students could write more in an hour, had better mechanics, grammar and sentence structure, used language and tone more appropriately, developed more varied and appropriate examples outside of their personal experience, and had a more sophisticated sense of argumentation techniques. Stanford students seemed to read more carefully, summarized with more precision, and thus developed a more balanced and thoughtful analysis of the excerpt from *The Peter Principle*. Yet, despite the Stanford students' higher average scores on the exam, SRJC students were able to grasp the main point of *The Peter Principle*, to organize a consistent response to the question, to develop relevant examples based on their experiences at school or in the world of their work; their grammar and mechanics also were generally satisfactory.



In contrasting the quality of the essays completed outside of class by my Stanford and SRJC students, I noticed a clear and steady improvement in the writing of the Stanford students throughout the term, while the SRJC students often made erratic progress, sometimes even returning to earlier patterns of unfocused, messy and error-filled papes. A much lower percentage of SRJC students show marked improvement. In analyzing this pattern, I came to realize that the Stanford students' improvement is more obvious, at least in part because they spend much more time working on their essays and thinking about my suggestions for revising their work. I can see how much it helps a well-prepared student to work hard: I believe community college students would also improve, if they were willing to take time and energy to work on their writing outside of class. Thus my experience teaching at Stanford has re-inforced what I already thought: community college students need to take their education more seriously, to work harder to complete their assignments for their classes, and to do the "extra study," the thoughtful working over of course material in their minds before coming to class. Furthermore, as community college instructors we need to maintain high academic standards, in order to reinforce the legitimacy of the educational experience that we provide.

Because the Stanford students are committed to producing excellent work, they have internalized writing standards of their own. They are much more likely to present a case for the high quality of their work and for what grade they think they deserve on an assignment. Having clear goals helps the Stanford students to produce high quality writing and to turn their work in on time, while many SRJC students lack a clear sense of direction in their lives, which makes carrying through with their work more difficult.

One of the most obvious differences between teaching at Stanford and SRJC is related to this issue of goals and can be seen in the quality of class discussion. At Stanford, students do their reading assignments and homework, and I can depend on teaching through my lesson plan, on accomplishing my goals for each class meeting. It takes a lot more work, a lot more psychological energy, and sometimes a good deal of faith to get through a lesson plan at SRJC. On some days, classes are almost perfect, but there are days when I face a group of half prepared and uninterested students. For example, I have taught *Heart of Darkness* in both my SRJC class and my Stanford class. While it took us eight class sessions to get through *Heart of Darkness* at SRJC, we completed our analysis of the novel in three class sessions at Stanford. It took me at least two class sessions to get my SRJC students engaged in reading *Heart of Darkness*, and we actually read the opening out loud together. In contrast, for our first session at Stanford I asked each student to bring in two key passages and to explain how their selected passages helped to reveal the tale's meaning: they did well on this assignment. Generally the class discussions at Stanford moved along smoothly, while the discussions sometimes got bogged down at SRJC; still, we did complete our reading of Marlow's journey.

While it was clearly easier for me to present the novel at Stanford, both groups of students benefited from their reading, only in different ways. Whereas the moral, psychological, and political issues raised in *Heart of Darkness* challenged the Stanford students intellectually, the SRJC students were challenged by coming to grasp the complex meaning of Conrad's tale. For the students at SRJC, studying the novel was essentially an experience in learning to read critically; for the Stanford students it was a more philosophical and aesthetic experience.

In evaluating the problems as well as the rewards involved teaching at these two very different institutions, I can't deny that my bright and well-prepared Stanford students inspire me to work harder, to prepare more diligently, to think a little more clearly. Yet in their eagerness to please, to impress, they sometimes fail to speak their minds openly and to share their feelings honestly. Such is not the case in a class of community college students. Because many community college students are less committed to academic success, they may feel freer to question my expectations and goals for them much more openly. There have been times when they have put me on the spot, and quite rightly, demanding to know why I selected a particular essay or novel for them to read, discuss, and later to write about. For example, last semester my English 1A students at SRJC struggled through reading *To The Lighthouse*, while complaining about Virginia Woolf's sentence structure, her symbolism, and the minimal plot line. Nevertheless, after they finished studying the text, they did come to understand and value their experiences. On their final exams, many of them admitted that they had been confused and intimidated by the novel at first, and yet they said that sticking with it and understanding it developed their self-confidence and inspired them to want to take more literature classes. Through clarifying my goals for my community college students, I stay connected to their basic educational expectations and needs. This process makes me accountable to my students and encourages me to apply my knowledge and expertise in a broader and deeper sense.

Depth of communication certainly is an issue if one seeks to be a fine teacher. Smaller classes (17 students per section) and regular conferencing (four one-half hour conferences per ten week quarter) are aspects of the Stanford program that clearly facilitate a strong relationship between the instructor and the student; having the opportunity to get to know and to work closely with a student is an invaluable part of the process of teaching writing effectively and successfully. While Stanford students come to their college writing class well prepared and ready to work hard, I believe that a crucial variable in their success as writers is the time spent working closely with their Freshman English instructor. For even the best of students often feels confused about what he wants to say and how he wants

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Crossover Program

(Continued from Page 1)

3. Our program would be easily perceived by students as a beneficial means to fulfill their general education requirements.
4. Our program would bring together the content of a course in the general education curriculum with the *context and concerns* of the English Composition Course.

And it was upon these rather simple givens that the Crossover Program was founded.

The design of the Crossover Program rested on the premise of pairing. Four separate sections of Freshman Composition were aligned with four different content courses in General Education: Cultural Anthropology, Human Development, General Geology, and American History. The content teacher and the composition teacher worked as a team, teaching their courses in a back-to-back scheduling configuration and integrating their subject matters whenever possible. The basic conviction was that the Crossover students would be introduced to the demands and tasks of college level writing within the context of the content course. No more the reluctance of the content teacher to assign complex writing tasks through which their students could confront many of the significant issues of the course. No more the confusion of the composition teacher regarding the content or relevance of student writing. The composition instructors in the pairs were convinced that the Crossover courses would convince students of the relevancy of writing to all other courses in their general education careers. They were also certain that it would be easier to develop students' critical thinking skills and to demonstrate that writing is the best practice for thinking on any subject. Thus, English composition, which was all too often a self-insulating enterprise based upon student experience for the generating of writing content, became the connective tissue joining together a focused content with compositional tools, thus, enabling students to think about the course information, and, most important, to reformulate their experience within the context of that new information. In short, composition students had something real and ongoing to write about. They could stop facing that blank page with the question of the creative writer: *what* shall I write? Their question could be one of the composition student: *how* shall I write?

These convictions of both the content and composition faculty were tested finally *via* a $50,000 grant from the National Endowment to the Humanities and the four paired courses were introduced into Orange Coast College's curriculum as the Crossover Program in the spring of 1984. During the summer and fall semesters previous to that, all of the teachers in the program prepared by reviewing their course content, visiting each others' classes, working on syllabi and writing assignments together, and creating reading lists for each of the courses.

One example of the program is the Crossover combination of Anthropology 100 and English 100. Theo Mabry, who teaches the course in cultural anthropology, and I have had three successful semesters working within this structure which harnesses the content and intentions of two separate courses, producing by that creative friction both better teachers and more accomplished students. We approached our Anthropology/English Composition Crossover Course convinced that we could reinforce each other's course objectives, and we made that

conviction clear to our students from the start in our Introduction to the Crossover Class:

> As teachers, Ms. Mabry and I share a common conviction: those students who are the most successful learners are able to internalize information through the thinking process and to externalize it through the writing process. The combined events of thinking and writing mean that, in a very profound way, the student has understood and, indeed, become the master of the information and its complexity. Ms. Mabry had always liked the idea of her students coming to terms with the material and the problems indigenous to her course in cultural anthropology through the writing process, but her consistent disappointment due to her students' frequent inability to reveal what they understood through essay assignments or tests began to erode her enthusiasm. For me, my efforts to guide students toward better written expression in my English 100 courses were too frequently stalled by students who "couldn't think of what to write about." So this course combination, in effect, is our answer to these dilemmas. "What to write about" is solved because you will always be writing about anthropological issues, ideas, or perspectives. Furthermore, the success you experience in learning the material presented in Cultural Anthropology 100 by employing the writing process will help you understand what a significant tool writing actually is.

We initiated the course on issues of defining and vocabulary building in the language of anthropology and on the broader linguistic concerns in the English course. Within the second week of class, we had the students in the library hot on the trail of various linguistic problems. Searching through the periodical literature of both the social sciences and the humanities, they faced a variety of issues on language: Do primates other than humans really have the capability of creating language? What is at the heart of the controversy regarding liturgical language reform? What relationship is there between a culture's body language and its value system? Not only were these interesting questions for the students to face (no more groan-worthy assignments in searching the etymology of a single word in the OED), but the assignment itself demonstrated the power of language. Language issues were no longer the province of the English teacher (whom most students generally suspect of a kind of language elitism), but language was the very cornerstone upon which their culture and all cultures were built—their cultural anthropology professor had told them so. No language, no culture—as clear and unarguable as that!

Other compositional enterprises were equally grounded in relevancy. Students applied rhetorical modes rather than generated them. When we required that they become researchers in the field, they assumed not only the persona of ethnographers but they necessarily appropriated ethnographers' inductive methods as well: focusing a hypothesis, posing a set of questions that would contain their data and discipline their perspective, closely observing data, arranging that data in categories or classifications, and offering a reliable generalization. They may have been observing cultural behavior patterns of children on playgrounds or of young adults in singles' bars, but they knew that the way in which they were observing and thinking about their information mattered. Those ways were rhetorical modes—real parts of the ethnographic enterprise and not simply five finger exercises.

As convinced as we were about the integration of the methods of our courses, we were equally committed to joining the content of the two courses. Earlier I admitted to my confusion about composition as a "contentless" course, but I was willing to suspend that confusion in order to escape a worse fate—that of becoming the compositional handmaiden to Theo and *her* anthropology course. And, in truth, confusion gave way to clarity once I determined on essays and fiction whose content reflected issues in cultural anthropology. Theo also made a significant shift in her teaching from an informal use of anthropological literature to a formal use. Her students were no longer responsible only for her lecture material and the information contained in a standard cultural anthropology textbook. They were RESPONSIBLE for essays which experts in the field had written, and that addition alone enriched the students' experience in the course. For my part, I chose essays—essays standardly found in the collections available for composition courses—which complemented the cultural anthropology studies.

We combined these choices into an anthology that reflected our integrated visions. Therefore, when Theo was teaching methods of social ecology and used "The Enigma of Aztec Sacrifice" by Michael Horner, I countered with Shirley Jackson's "The Lottery," demonstrating, among other things, how Jackson was incorporating the perspective of the social scientist to increase the chill factor in her story. When sex and social roles was presented in Theo's lectures and punctuated with readings such as "Sororities and the Husband Game" and "Male and Female: the Doctor-Nurse Game," I examined many of these same issues through Judy Syfer's "I Want a Wife" and Nora Ephron's "A Few Words About Breasts: Shaping Up Absurd."

Among the things that our students came to understand was that good writing makes for pleasure and intellectual profit in any field. They also understood that evocative descriptive writing can be the province of the scientist as well as of the literary writer. This emphasis on complementary content enriched our students' experience and charged our imaginations. For example, when one ethnographer in the field noted her loss of two full days as she adapted to the cultural rhythms of African village life, I took that as the perfect opportunity to discuss certain poetic visions of time. Thus, Emily Dickinson gained entry into my composition class not only *via* her exquisite meditations on time, but also because her poetry documented our Western conceptions about time. Rich juxtapositions happened again and again in our Crossover class. We had increased the depth perceptions of our students and ourselves by extending the landscapes of our courses. And, we could trust our students to make more sense of these intellectual landscapes because we were providing maps which connected the content topographies.

To summarize this enterprise less metaphorically, our course in Cultural Anthropology and English Composition accomplished most of the intentions of the Crossover Program's blueprint. We convinced students that writing was not an exercise whose practice was hermeticized in English composition classes. Since writing meant that they were learning about cultural anthropology and related issues in deeper, more significant and sustained ways, students understood writing's relevance to that content and, by simple extension, its relevance to their other courses and to their future professional lives, as well. Also, the critical thinking skills stressed in English composition were immediately applicable through their writing about the course's content and were demonstrated as the actual underpinnings in their written projects and in the written work generated by experts in the field. Finally, our students were real examples of what students in a general education should be. They were fully present, participatory learners who were making connections between fields of knowledge.

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FRESHMAN COMPOSITION

Crime As Content

by STEPHEN DE FRANCE
Cypress College

I confess. I have secretly yearned to arch an eyebrow in the inimitable style of Basil Rathbone, turn to a baffled companion and say, "It's elementary, my dear Watson. You see, the murderer left us one irrefutable clue at the scene of the murder."

You know as well as I, that crime predates man's recorded history on this planet. Crime has long fascinated the minds of both criminal and criminal detector. In our society, much to our distress, we have learned to accept crime as a fact of life. Crime, of course, has figured prominently in literary masterpieces: *Medea*, *Oedipus*, *Macbeth*, *Hamlet*, *Crime and Punishment*, to name a few. For masters of the contemporary crime novel, look no further than Raymond Chandler and Dashiell Hammett.

Crime—it seems safe to say—is here to stay, and this brings me to my point: you can and should use crime as a creative teaching tool in the writing classroom. Crime offers unique possibilities in developing and exercising powers of analysis: Discovering a criminal's motivation; uncovering his ingenious plan; probing at the dark contours of the conscious and unconscious mind; all these procedures require the application of *critical* thought.

Beyond the crime itself, we can follow the malfactors into the organized arena of the courtroom. Here the arguments of prosecution and defense allow a writing student to compare and contrast opposing ideas and legal strategies. How deep or how complex a job of analysis depends on the interest and ability of the student. Crime and its basic mystery compels the students to answer questions about criminals and their motivation. Sherlock Holmes would surely be able to teach a student writer the importance of logical fallacies as they pertain to crime. The implications of failure are obvious: if the wrong conclusions are drawn, the criminal escapes.

Have the Class Select a Crime

When a crime is selected as a classroom project, the students must start their investigation from scratch. They must sift through all the evidence with a detecting and logical eye open for errors, flaws in thought; in short, things that don't add up.

Focus on Specific Elements of Logic

I prepared a short list of logical fallacies, and I asked my students to identify examples illustrating unsound reasoning. They could draw these examples from the crime or the court proceedings. I armed my sleuths with a recipe list for identifying the following flaws in thought:

1. Either/Or
2. Oversimplification
3. Begging the Question
4. Ignoring the Question
5. *Non Sequitur*
6. *Post Hoc, Ergo Propter Hoc*

You can enlarge upon or alter this program to suit the purpose of your own instruction. What matters is that the students have a list of logical specifications to identify and write about.

Induction and Deduction

Induction and deduction are two methods of reasoning commonly taught in Freshman Composition; both of these developmental methods can be explained and demonstrated as you study a specific crime.

Select a Crime

My students selected the New Bedford case because it is controversial and has enough complications to make it worthy of study. Incidentally, you do have to guide the students to select a case that has sufficient documentation to provide the necessary background needed to carry-out a proper investigation.

After these stipulations have been met, students begin their research at the library. They must build their case inductively. Carefully moving from incident to incident, they build a case for either prosecution or defense or both. In short, they build an inductive house of cards. When their house is high enough, they are ready to make the fearful inductive leap.

The Inductive Leap

The leap from induction to conclusion is, normally, fraught with logical perils because all the crime details can't be known. Shortcomings of the inductive method are well known to every policeman. For example, at any traffic scene, no three people can absolutely agree on precisely what they saw and in what order they saw it. If this principle is demonstrated to your students, they will begin to understand facts in a crime (as in life) can be quite slippery; consequently, their inductive leap has to be made with great trepidation.

Deduction

Once the inductive leap has been made, the students arrive at a hypothesis, or a theory, as Holmes would say. Once armed with their theory, I show my students they now have a deductive thesis statement. Each student must now deductively support the thesis statement, moving from the general to the specific.

Motivation

Since my student writers were dealing with a real crime, they seemed to take the assignment very seriously. I certainly didn't have to goad them into developing a point of view. On the contrary, I often had to exhort them not to arrive at extreme opinions until they had carefully sifted through the evidence. Perhaps their altered level of interest can simply be attributed to the fact that the assignment came from real life.

Papers Assigned

Cases where people have strong opinions are the heart and soul of the paper of argumentation. My students became emotionally involved in the women's rights issues raised by the aspects of this case; consequently, I had a number of powerfully developed argumentative papers. Conversely, papers of comparison and contrast that focused on the central contentions of prosecution and defense worked well for almost everyone who tried them.

Prewriting Methods

In group discussion, I initiated some of the following activities:

1. How thinking and writing strategies can be applied to crime
2. Researching periodicals and newspapers
3. Discussing papers of comparison and contrast
4. Discussing the paper of argumentation
5. Working in groups and developing outlines
6. Holding a trial in class with students playing all parts

The New Bedford Rape Case of 1983

On a cold and blustery night in Massachusetts, a 21 year old woman enters an establishment known as Big Dan's Tavern. The bartender, later in court testimony, stated that, "I knew there was going to be trouble the minute she walked in."

The events that were about to unfold would shock a nation and make the front page of every major newspaper and magazine in the United States. Will we ever know exactly what happened that night? Or has the truth been obscured and dissipated by the machinations of our own adversarial judicial system? Who is really telling the truth?

According to the testimony of the bartender, she sat down at the bar and struck up a friendly conversation with one of the male patrons. Sometime after her third drink, she and her new friend had sexual intercourse on the bar stool and on the floor. After this encounter, she was dragged to the pool table by a number of men, where she was raped repeatedly. She would later testify that all of this happened against her will and by use of force.

Some of the Complications

The Defense went on to claim: that pre-trial publicity made it impossible to get a fair trial; the judge made the trial a circus by allowing the trial to be televised; she signed a lucrative book deal

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Upstate/Downstate

REGION II: SAN FRANCISCO BAY

Director: John J. Callen, City College of San Francisco

Region II has two new directors. At a meeting held at City College of San Francisco on March 26, **JERRY HERMAN** of Laney College and **GLORIA REID** of Ohlone College were elected to the office of co-regional directors. **JIM CAGNACCI**, President of ECCTYC, and **JACK GILL**, Immediate Past President, were the election officers. The regional meeting included two presentations. **DAVID WAKEFIELD**, a part-time instructor at CCSF, spoke about the plight of the part-timer in community colleges and dispelled the myth (believed by many administrators) that hiring part-time instructors is cost effective. **MADELINE MUELLER**, also of CCSF, presented facts about what is going on in Sacramento (Bills and Attitudes) between the legislature and the governor concerning the status of community colleges in California.

REGION VI: CENTRAL COASTAL

Directors: Tony Gilleran, Santa Barbara City College; Judy Markline, Allan Hancock College

DERMOT O'DWYER of Allan Hancock College was recently elected chair of the Language Arts Department for a two-year term beginning in fall 1987. Dermot has served this school year as interim chair, replacing Judy Markline, who moved to the position of Associate Dean, Lompoc Valley Programs, managing the two off-campus sites for AHC. **ROSE BROWN** and **BOB ISAACSON**, AHC instructors of English, were presenters at CATE's February conference. Rose and Bob demonstrated innovative ways to use sentence combining with basic writers. They, along with colleague Judy Markline, have a textbook just published by Holt, Rinehart and Winston: *Thinking On Paper*.

Crossover Program

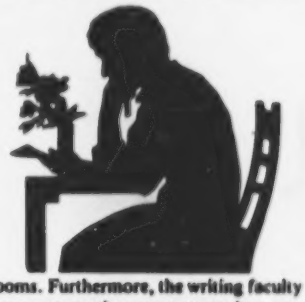
(Continued from Page 4)

Great things were expected of these student writers, and, indeed, great things happened in the Crossover classroom. Evaluators of our class, including our NEH evaluators, assumed either that ours was an honor program or that the quality of the Orange Coast student was unusually high. The fact was, however, that these program appraisers were simply witnessing ordinary students rising to the academic occasion. Those students evaluated their own experience in our class in extremely positive terms, noting the basic wisdom of the pairing of courses and suggesting that not only could more courses profit by a pairing with a composition course but that all of general education could do with reshaping—the interdisciplinary impulse bubbling up from students. The program's promise which we could not fulfill, however, was that writing would be an easier task in the Crossover class than in the usual composition classroom. Recognizing that and admitting to the challenges the Crossover Program provides to the student writer, the Crossover faculty are now restructuring the program as an advanced composition class. We believe that the intentions of the program, the intellectual energies spent by both the faculty and the students, and the weight of the workload would all be best identified as an advanced enterprise in thinking and writing.

There is one last significant aspect to point out about the Crossover Program: its impact on writing-across-the-curriculum at Orange Coast College. A full complement of the Crossover courses—that is, the four paired courses—was offered only during the first year of the program. Since then, complications which ranged from faculty sabbaticals to career moves into administration have caused a constriction of the course offerings. Furthermore, there has been a problem with expanding the program—despite the fact that other enthusiastic faculty have wanted to be involved—because the design of the classes is one that calls for a great deal of planning before a new course is launched and that requires the integration of faculty teaching time during the first semester the course is offered. Under the NEH grant these problems of time were solved through release time, which allowed faculty members to participate closely with each other in the planning of the course and to be present in each other's class during that initial semester the Crossover course was taught. The design of the Crossover Program has also a certain hermetic quality to it since interested faculty can participate essentially only in pairs. As a result, the Crossover Program, though excellent within its own terms, did more to raise the appropriate questions about writing in general education courses than it did to provide a structure which could answer those questions. The Crossover faculty raised some of those important questions via the Professional Development Institute (PDI) of Orange Coast College where they presented information on the program, their team-teaching practices, and their convictions about writing and content learning. The purpose of that six-part series was also to establish writing as a process which could and should be used in lecture classes across OCC's curriculum, emphasizing that writing is a tool for learning rather than simply an instrument to measure learning. (Writing as a process was emphasized; writing as a product was deemphasized.)

The Orange Coast faculty who attended this PDI series were enthusiastic about the presentations and convinced that writing must be part of their students' course work. They expressed a reluctance to embark on writing projects, however, for a variety of reasons varying from doubts about *how* to add yet one more factor into an already demanding course schedule to issues regarding their competency in evaluating student writing. Essentially, what these faculty were asking for was a sustaining structure which the writing faculty could provide. They wanted assurance that help from writing faculty would be consistently available as they launched projects based on the writing-as-a-tool-for-learning model and as they devised writing projects designed to measure their students' learning. In short, faculty wanted assurance that their re-engagement with writing in their courses would promise success rather than failure or frustration for them and their students.

Given what I have described of the Crossover structure, the Crossover Program could not satisfy the needs expressed by these faculty. Instead, a campus-wide writing committee composed of Crossover faculty, writing faculty, and general education faculty is now addressing those problems. It will be up to this committee to devise methods which can insure lecture faculty of success when they employ writing in their classrooms. Furthermore, the writing faculty are concentrating on ways to incorporate the facilities of the English Writing Center into the writing-across-the-curriculum concerns. Both these developments are exciting academic additions to Orange Coast College, and both, I think, were born of the Crossover coupling between content courses and English composition courses.



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Judith Saltzinski, Chair of the English Department at Orange Coast College, teaches Shakespeare, composition, and women's literature. She received her M.A. Degree at Purdue University and has studied at Cambridge and Warwick University.

Two Worlds

(Continued from Page 3)

to say it, just as a good writer must often go through several drafts to understand the form of his creation. Instead of falling into despair, the Freshman Composition student at Stanford can talk to his instructor, work through his writing problem, and turn in an essay that meets or exceeds the requirements of the assignment. End of term evaluations indicate that the Stanford students are satisfied with their English course, appreciate instructors' suggestions, and value the conference time spent with their composition teacher.

In contrast, the community college student, with fewer English skills and less self discipline, is expected to complete his writing assignments with a minimal amount of help from his English teacher, who is inevitably overburdened with students, essays to read and lessons to prepare. I know that if I had more time to work individually with my SRJC students I could help them in important ways: to clarify an assignment, to help them get started on an assigned topic, to work closely on a revision, or, most importantly, to encourage them to stick with their writing. Unfortunately, five classes, each with thirty students, mitigates against such an approach. SRJC students realize what they would benefit from more time spent with their instructors; on their end of semester evaluations the majority report what they needed most of all was more explanation of their individual writing problems. A more reasonable class size and class load would help to make teaching writing effectively a realistic goal within the community college system.

Did I need to get a job at Stanford to come to this conclusion, to realize the folly of overcrowded composition classes and overworked community college instructors? Certainly the experience at Stanford has helped to clarify my thinking on this subject, for I have seen how the students there benefit from individual help, and I have experienced the pleasure of being a successful English instructor. Although my inherent ability to teach is no greater at Stanford, one crucial advantage there is the individual attention that writing students receive, both in the the classroom and in the tutorial session.

While reforms in administrative policies regarding class load and class size are clearly needed at the community college, it also seems important to realize that critical changes often begin inside the classroom and within the individual instructor. In fact, as a consequence of my experience in the two educational settings, I have already started to modify my teaching techniques in my community college classes. This involves spending more class time working individually with students and using more class time for students to work on revising their writing. I have always enjoyed selecting challenging materials for my students and will continue this practice with a new reassurance, knowing that the challenge will be good for them. Thus, although I realize that it would be unrealistic to expect the community college classroom to become a replica of a class at Stanford, at least I can say that I am trying my best to bring the separate realities of community college and university Freshman English a little closer together.

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Marjorie Ford currently teaches courses in freshman composition at Santa Rosa Junior College, Stanford University and Diablo Valley College. Courses in children's and women's literature are also of special teaching interest. Ms. Ford has not only taught in England but also studied Swedish language and literature in Sweden.

USING A #2 PENCIL

Your choice is *true* or *false*—*a*, *b*, or *c*.
Don't shake your head. Accept Machine is master
of what's considered here. The coded key

takes no account that true and false may be
the apple only partly rot, No matter,
your choice is *true* or *false*—*a*, *b*, or *c*.

and if *a* mirrors *b* in large degree,
dispute is vain. Learn this—and learn it faster:
What's true's determined by the coded key.

When intricate ruin falls, we're forced by blind decree
to name the unnameable cause of the disaster.
Our choice is *true* or *false*—*a*, *b*, or *c*.

We all say "Aye," agree that we agree
not to question the questions shaved to either/or,
what's considered true by the coded key.

Do I love you? But first, do you love me?
Or is there another word? The Monster-Jester
knows only *true* or *false*—*a*, *b*, or *c*.
What's labeled true's locked into a coded key.

—NANCY KING
East Los Angeles College

PRESIDENT'S MESSAGE

ECCTYC Odds and Ends

By the time this column gets to print the English Councils will have held their spring meetings, scheduled for April 23-24, at the Hotel San Francisco. During most of the two-day sessions, ECCTYC, the CSU English Council, and the U.C. English Council meet separately, discussing issues of specific concern to each Council; however, they meet in common at a luncheon on April 23, at which Brian Murphy will speak, and at a social hour—this year hosted by ECCTYC—on the evening of April 23. In addition, liaison members from each Council participate in the deliberations of the other Councils at appropriate times. For example, Jack Gill will represent ECCTYC at the CSU English Council and will be given time to raise issues of concern to community colleges with our colleagues in the CSU system; Jim Cagnacci will meet on Thursday afternoon with the U.C. composition directors to discuss items of mutual concern in the teaching of Subject A equivalent courses; and representatives from the other Councils will visit the ECCTYC meetings.

Among the items ECCTYC will deal with at the spring meeting will be finalizing plans for its Statewide Conference in the fall, set for the Westin South Coast Plaza in Costa Mesa in October, 1987. Other concerns under discussion include such issues as the two grant proposals sponsored by ECCTYC, the continuing dialogue on statewide placement testing, the shared role of faculty in governance, the content of the course one level below English LA, and the 2 + 2 + 2 concept.

Earlier this semester, I accepted with regret the resignation of JoRay McCuen, experienced director of Region VII. JoRay has become Dean of Continuing Education at Glendale College. With concurrence of the Executive Committee, I have offered to Veloris Lang of Glendale appointment as Director of Region VII to complete the unexpired portion of JoRay's term of office. We are hoping she will accept the appointment and will be able to join us at the spring meeting.

The even-numbered ECCTYC regions are electing directors this spring to hold office from July 1987 through June 1988. If the regions inform the Executive Committee early enough of their elections, newly elected directors will be invited to participate in the spring meeting. To date, we know that two new directors have been elected in Region II: Gloria Reid of Ohlone College and Jerry Herman of Laney College. Both Gloria and Jerry will be joining the Board, at least for some of the sessions, at the spring meeting.

Also joining the Board at the spring sessions will be Frances Kurilich. As many of you know, Barbara Bilson-Woodruff, the editor of *i.e.*, is spending this spring semester in England. In her absence, Frances has been serving as acting editor of the journal, maintaining the high standards we have come to expect of the publication. Though the Board will express personal thanks to Frances at the meeting, I want to take this opportunity to publicly state our gratitude to Frances for the excellent job she has done.

Last, but far from least, the liaison to ECCTYC from the Academic Senate, Edith Conn, will be attending the meeting. Over the years, Edith has proved herself our most valuable liaison member. This year we had some concern that the Academic Senate was intending to withdraw all its liaisons to professional organizations; thankfully, the Senate was convinced to continue this most valuable activity, and Edith is still with us. We will do all in our power to insure that the Senate continues her active participation in the workings of ECCTYC next year.

In closing, let me again remind you of ECCTYC's Statewide Conference next October. This conference, given every two years, is the only English conference specifically for community college English instructors that is sponsored by a professional organization. Mark your calendars, look for publicity notices and registration materials that will be sent to your department, and plan to support this endeavor by your attendance and active participation.

Have a wonderful and rejuvenating summer break. All of us on the Executive Board of ECCTYC look forward to continuing our work on your behalf during the 1987-88 academic year.

JIM CAGNACCI
City College of San Francisco

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Old Beginnings, New Beginnings

by GORDON TAYLOR
Yuba College

New beginnings, of course, imply old beginnings; new responsibilities, old ones. Nothing much seems new, however, even though now and then, we do see some changes. This year we have a revised version of Sections 55002 and 55805.5 of Title V, which establishes a different, even, maybe, a new relationship between the faculties and administrations of the community colleges (CCs). Within the past couple of months, a legislative group, the Joint Committee for the Review of the Master Plan (JCR), has accomplished two rather major tasks: issued its final report, "California Community College Reform," and introduced Assembly Bill No. 1752 (Vasconcellos) intended to put into law recommendations from both the earlier report from the (lay) Commission for the Review of the Master Plan for Higher Education (CMP), "The Challenge of Change," issued a year ago, and the JCR's own report. In addition, the CMP is now ready to issue the first draft of its review of all the segments of higher education: the CCs, the California State University, and the University of California. Public hearings will follow. One begins to see images of shifting sands; the winds are perhaps moving them in at least a general direction if not a single, specific one. Wouldn't want them all piling up in one place, now, would we? (Besides, why ruin the metaphor?)

The JCR's report has ninety-two recommendations that are pretty much consistent with the CMP's earlier ones and are set down in the following categories: 1) access-success (assessment, counseling, placement), 14; 2) mission and function (transfer and vocational education; remediation; English as a second language; state-funded, non-credit, adult education; fee-based community services), 28; 3) faculty, administration, staff (credentials; recruitment and affirmative action; part-time faculty; tenure; collective bargaining; student services staff; personal, professional, and intellectual development; institutional development), 25; 4) governance (the Board of Governors, district's governing boards, campus governance), 17; and 5) finance, 8.

Much of the language and most of the ideas of the report have been written into AB 1725, which either modifies, repeals, or or adds sections to the Education Code. One heavily emphasized, major theme running through the report and AB 1725 is that education is economic and leads to jobs; that somehow the major justification for reforming the CCs is to provide a place where people are to prepare themselves for new kinds of jobs. While the report emphasizes the humanities, these are to make people more able to move into different positions and become more economically adaptable. The humanities, it seems, are to serve economic purposes.

Another is that California's population is changing; the CCs provide the means for most people in the state (natives, non-natives, ethnic minorities to come to terms with all the changes and for them to enter the higher realms of education and to retrain for different jobs. To quote from the introduction:

> And by the turn of the century more and more working men and women will come to the community colleges for job skills and retraining. In an economy of rapid changes and intense international competition, there will be much job displacement, sometimes on a massive scale [; . . .] inside the economic center . . . the workers of the future will need new literacy skills, more ability to communicate and learn on their own . . . . Will California be able to compete economically with other states now making massive investment in their educational systems? The following proposals intend [*sic*] to strengthen the college's capacity to meet the emerging needs of our state. These are the overriding goals: to better insure that all Californians are offered a chance, [are] challenged and taught with imagination and inspiration, [are] offered assistance and counseling and [are] held to honest standards. The proposals come together as a package; they are linked together [*sic*] both conceptually and practically. Thus, matriculation requires staff development, faculty renewal requires changes in both faculty governance and intellectual environment, a new set of priorities and goals requires funding formulae capable of ensuring the colleges' capacity to perform—and be held accountable.

Specific items in the bill:

1) Open access would be guaranteed, but "each student initially enrolling . . . after July 1, 1988, shall participate in the matriculation process prior to enrollment in any course" except for fee courses. The bill would mandate districts to set up local programs (matriculation) to identify those students who need help, to counsel them, to keep track of them; and limit the number of units of remedial courses they could take (30 semester units, 45 quarter units).

2) The BG, the Regents of UC (at their option), the Trustees of CSU would develop "a general education transfer core curriculum" that would permit students to transfer and, essentially, meet the requirements for the Associate Degree. Districts would have to evaluate vocational programs annually and co-ordinate their programs with ones at CSU and in the high schools.

3) Credentials would be eliminated to be replaced by minimum standards: "any person holding a baccalaureate or more advanced postsecondary degree is qualified to be hired" as an instructor in the subject of the degree. "There shall be no other requirement, fee, or qualification imposed upon" CC teachers. Probation, however, would be extended to three years, and the fourth would amount to granting tenure.

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A Letter to My Students

Common Problem, Constant Challenge

[Editor's Note: Quite by happenstance, I came across a copy of art history professor Bill Hill's "Letter to My Students." When I read it, I immediately thought of i.e.. *Fractured spelling brings laughter, of course, but even more so, I admire and laud Professor Hill's attempt to inspire excellence and achievement, no easy task as we all know, yet one we must never abandon.]*

To my Students:

Last night was March 30, and, if you are bewitched by the movies and television, you probably watched the Academy Awards. I spent the evening grading your papers. While doing so, it occurred to me that I could award THE 1987 ACADEMIC AWARDS for performance in the study of art history. My awards follow:

THE CANTOR'S DELICATESSEN SANDWICH AWARD to the student who incorrectly identified the artist Rubens as "Reubenu". **THE OLDEST SHIPWRECK IN THE WORLD AWARD** to the student who identified Gericault's "Raft of the Medusa" as the "Wrath (misspelled as Raff) of the Methusala". (Also misspelled). **THE EGYPTIAN EDIFICE AWARD** to the student who identified Manet's "Olympia" as the "Grand Obelisk".

THE SOMEWHAT CONFUSED AWARD to all who identified Caravaggio's "Conversion of St. Paul" as: "The Conversation of St. Paul", "The Conservation of St. Paul", "The Consendation of St. Paul," and the "Condensation of St. Paul". Runner-up prizes go to those who thought that this was "The Execution of St. Peter", especially to those who spelled crucifixion as: crucifiction, crucification, etc.

THE EXECUTION BY LAMPLIGHT AWARD to those who identified Goya's "Third of May" as "The Night Cafe". **THE NEAR BEER AWARD** to those who identified Degas' "Absinthe Drinker" as "The Absent Drinker". **THE GRAND-PRIX OF CHRONOLOGY AWARD** to all who think "Michael Angelo" was an Impressionist.

CREATIVE SPELLING AWARDS for the following gems: Says Anne (Cezanne), Sewer Rat (Seurat), Gogan (Gauguin), Frabinar (Fragonard), Van-Gouge (Van Gogh), What-Ho (Watteau), Stevedore Dooley (Salvador Dali) and **THE INFANT CEREAL AWARD** for "Pablum" Picasso. **THE I-DON'T-SPEAK-FRENCH AWARD** to the student who identified "At the Moulin Rouge" as "The Lowman Rogue" and the **BUT-I-DO-SPEAK-ITALIAN AWARD** to the student who identified Renoir's "Moulin de la Galette" as "The Limon Gelate". **THE MOST MISSPELLED ARTIST IN THE WORLD AWARD** to all who had difficulty with the name of Toulouse-Lautrec. His name came out in the following variations: To Lose a Truck, Too Loose-Low Treck, Tolicke-a Truce.

Honestly, I have not invented any of these; indeed there were more. These are only some of the responses I have recorded from your papers. While it is amusing, it is also distressing. They show an inattention to detail that is alarming.

Today, Van Gogh's "Sunflowers" fetched a record price of almost $40,000,000. Van Gogh died a suicide in 1890, leaving a note to his dear brother, Theo, and apologizing for having failed as an artist. He had sold one painting in his lifetime, for $35! Van Gogh was not mad; he was ill to the point that he could no longer stand the pain. I have read his letters written in English, French, and Dutch. There is not a spelling error or faulty construction anywhere. He even uses idioms correctly. I write this to you on his birthday. He would have been 103 today. If he could speak to you, I feel that he would say to you what he said to his artist friends: **"YOU HAVE THE WORLD IN THE PALM OF YOUR HANDS. MAKE SOMETHING OF IT. LIVE! LEARN! USE YOUR INTELLIGENCE, YOUR INTUITION, YOUR UNIQUE ABILITIES. BE YOURSELF. BE!"**

WILLIAM HILL
Art Department
Santa Monica College

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4) "There is hereby created the California Community Colleges [would be its official name], a postsecondary system governed and administered through the shared responsibility of the governing boards of community college districts and the Board of Governors (BG) of the California Community Colleges." At least two, but not more than four, of the thirteen members of the BG would be current or former members of local governing boards. A number of the State's officials would become *ex officio* members, and the BG would have to define the roles of the Academic Senate and the students in governing the colleges.

5) The last part of the bill would deal with the money, but so far it provides no numbers and no hint as to how the money would be provided.

Anyone can safely predict that the bill will raise various people's hackles and that they will contend with each other. As it works its way through the Legislature, it will be changed. On the one hand, many of its provisions are quite liberal and permissive; on the other, some are overly prescriptive. It is conceivable that some balance will be brought into it, but it does touch on many people's vested interests, and these will be hard to overcome.

The Academic Senate of the California Community Colleges held its spring conference in early April. Its president, Mark Edelstein, spoke encouragingly about events as they affect the CCs. Not much seems to be going on at present but mainly, he says, because we are now seeing the culmination of a series of activities that have been going on for the past several years:

—The two groups that have been studying the Master Plan for Higher Education have nearly finished their work, are now holding their public hearings, filing their final reports, and proposing the changes.

—The Legislature's Joint Committee (JC) has written its reform act and has presented it to the Legislature. Assembly Bill 3409 (Hayden) last year established groups to study three issues: qualifications for teachers and administrators, ideas for funding the CCs, and accountability. The first of these has been completed and was presented to the Joint Committee (JC) on 1 April. When the others are finished and presented, the JC will likely amend its AB 1725 to include some or all of the recommendations.

—The Chancellor's Office of the CCs has reviewed all 2200 provisions in the Education Code that relate to the CCs and analyzed them in relation to legislation passed in 1969 that established the BG and attempted to delineate its relationship to the local boards.

—The Chancellor has undertaken what is called a "consultative process" with the field [all that area outside Sacramento, one supposes] and has set up an executive committee made up of twelve CEOs (as they style themselves) representing various areas of the state. Also, a policy has been worked out and officially adopted by the Academic Senate that will be presented to the BG to be adopted as a "standing order" and directly involved the Senate in the process.

The most important general idea, almost a theme, stressed by almost everyone at the conference was that no single person in the state is responsible for conditions as they are, nor can any single person get things changed. Now is not the time for great confrontations, but, rather, a time to consolidate, work together, use standard political means, standard means of political pressure, co-operate, get our act together (as the phrase goes) and act as a body; get the CCs to act as a single body and not a bunch of contenders fighting among themselves to see which one can get the most goodies.

Crime As Content

(Continued from Page 5)

for her story; she changed her testimony on the number of men who raped her; she had been a prostitute; she fraudulently collected welfare payments; she claimed rape before, but hadn't pressed charges.

The Prosecution went on to claim: the "entrapment theory" is no defense; that she resisted and said "no"; that nothing that she did or was has any bearing on this crime; that she had every right to enter that bar, even if it is known as an all male bar of dubious reputation.

Verdict

There is little bit of Holmes in all of us, and this tendency no doubt helps to explain his longevity as the world's favorite detective. Like Sherlock Holmes, once the students were set on the trail of the crime, they pursued it with energy and great imagination.

Most of us who have spent time in the classroom (as opposed to Sing-Sing) can attest to the reality of student listlessness in regard to writing carefully thought out papers. This kind of assignment captures their imagination and motivates them to see the problem of logical fallacies as real and meaningful entities when applied to a sensational crime situation. As long as we are on the subject of crime, it is nice to know you won't discover any 'artful phrase lifting' in their papers because there is nothing for them to be tempted to copy. In short, there is nothing to stand between the students and the crime except their own prose and some old fashioned detective work.

So if you hunger for high adventure and mystery in the classroom, I recommend this assignment and the proposition that crime, like art, has a place in our imagination. After all, it's quite elementary, my dear Watson!

Stephen De France, in addition to teaching at Cypress College and California State University at Long Beach, is an actor in films and television. He holds degrees in Speech and Drama as well as an M.A. in English literature. In addition, Mr. De France has sold scripts to television and has an impressive list of credits in motion picture and television production. He is the author of numerous plays, short stories, and poems.

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